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DIVINING THE KALEIDOSCOPY OF PATTAMMAL

By V. V. SRIVATSA

DURING a visit to Tiruchirapalli, some years back, I encountered problems, in the absence of door numbers, in locating the residence of one Mr. Lakshman Kumar. Paucity of time prompted me to disclose the identity of Mr. Kumar to my taxi-driver. Lakshman was Smt. D. K. Pattammal's son. The driver's reaction was natural and instantaneous, duly identifying Pattammal with the hit-song of the late nineteen-forties, *Eppadi Paadinaro*.

SELF-EFFACING NADOPASAKA

Pattammal's fame has not faded away in four decades. Very few are aware that this song was sung earlier by K. B. Sundarambal in Nadanamakriya, set to Mishra Chapu Tala. The tune in Karnataka Devagandhari which became popular, was composed by Pattammal herself, for which she never took credit. The composer, Yogi Suddananda Bharati, paid his modest tribute in Pattammal's presence, by deleting the words, 'Nadanamakriya' and 'Mishra Chapu' in his diary and by substituting them with 'Karnataka Devagandhari' and 'Adi Tala'.

Pattammal's humility borders on self-effacement. As a performing artist, she never indulges in vocal pyrotechnics or physical jugglery — not even for a namaskar in the course of rendition. She gives an impression of singularity of purpose, of striving incessantly to give of her best at any concert. She

appears lost in a world of her own but yet develops a rapport with the audience and has sensitivity to their reactions. She is a humble and sincere Nadopasana-practitioner, producing music from the core of heart and not the larynx. On many occasions, she lifts listeners to emotive heights. At a concert at the Music Academy in 1986, Pattammal was moved to tears when singing Gopalakrishna Bharati's Viruttam Pullaipirandaalum. Many present had sympathetic reaction when she came to the lines *Kazhudai uru vaythalam*. Pattammal the performer and her audience, interacted in elevated emotional planes.

"NARIKELA PAKA"

The aakara content and the abundance of gamaka in her music are well known to be reiterated. These faculties transform light pieces rendered by her into compositions of high melodic content. Stressing this aspect, a critic refers to Pattammal's rendition of songs such as *Eppudu Kripa* (Mukari), *Dasharatha Nandana* (Asaveri) and *Mayamma* (Ahiri). She is totally uncompromising in respect of rhythmic-fidelity, 'laya-shuddha' being the bedrock of her musical edifice. She presents the essence of Ragas in brief renditions, with distinct Akshiptika patterns, elaboration usually being reserved for the R.T.P. Her music enraptures the ignorami, the aficionado and the cogniscenti. Music is said to be of three types — 'Draksha Paka', heady stuff,

'Kadali Paka', sweet stuff and 'Narikela Paka', solid stuff. Her music is Narikela-Paka, solid, sober and satisfying. It does not have the ephemeral sweetness of a nightingale or fleet-footed (vocal) progression like a deer. She represents external solidity and internal emotivity. Subbudu, reviewing a 1982 concert, wrote that Pattammal's Saveri flowed like the Kaveri. If the poet Bharavi is revered for 'Artha-Gowrava', Pattammal should be placed on a similar pedestal for 'Sangita-Gowrava'. Palghat Mani Ayyar, who paid compliments to Pattammal by choosing her as the first lady-musician whom he would accompany as a percussionist, always used to describe her music as "Gowravamaana Sangeetham".

ENVIRON & EXPOSURE

She had early exposure to a multiplicity of masters and a surfeit of styles, utilising to the utmost, the opportunities provided by her father, Krishnaswami Dikshitar, a devotee-scholar of repute. Her first teacher was an Andhra from Arni, known only as 'Telugu Vadyar'. She had ample scope to listen to and learn from the renditions of giants like Kanchipuram Naina Pillai and Vellore Appathurai Achari. Krishnaswamy Iyengar, a direct disciple of Naina Pillai, taught her music. Naina Pillai's influence is profound and everlasting, which can be visualised even now, when Pattammal sings kritis like *Buddhi Raadu* (Sankarabharanam), *Sri Rama Padama* (Amrutavahini) and *Paramatmudu* (Vaagadeeshwari).

Her subsequent tutelage was under Prof. P. Sambamoorthi and the redoubtable Ambi Dikshitar. The pristine purity of the Dikshitar school can be seen in some of her Vilambakala-

renditions such as *Balagopala* (Bhairavi) and *Kanchadalaayatakshi* (Kamala Manohari). Ambi Dikshitar chose her as a disciple after listening to her rendition of *Shri Subrahmanyaya* (Kambhoji) at an examination, where she was asked to render *Naa Jivadhara* in faster tempo by Tiger Varadachariar, another examiner on that occasion.

Her preceptors included giants like Koteeswara Ayyar, Papanasam Sivan and Vidyala Narshimulu Naidu. While some examples of Guru and Shishya becoming Sangeetha Kalanidhis are well-publicised, seldom is it stated that Pattammal and her Guru, T. L. Venkatarama Ayyar, were both Sangeetha Kalanidhis. Here again, her modesty to the fore. She preceded her other Gurus, Prof. Sambamoorthi and Papanasam Sivan, in attaining this coveted and well-merited award, which would have been hers a couple of years earlier, if executive veto was not exercised over the experts' choice. Very few know that Pattammal stood down to facilitate awarding Madurai Srirangam Iyengar, who then was in frail health. Pattammal never sought fame or recognition.

PAATHANTARA SOLIDITY

Pattammal's name is identified with several compositions of the poet Subramanya Bharati, rendered by her at great risk, in pre-Independence days. Many of us remember songs like *Teerada Vilayattu Pillai*, *Aaduvome*, *Taayin Manikkodi* and *Viduthalai*.... She has provided excellent renditions of Arunachala Kavi's *Yaaro Ivar Yaaro* (Bhairavi) and *Yenakkunnirupadam* (Ragamalika). We cannot overlook her versions of Gopalakrishna Bharati's *Aadiya Padam* (Darbar), *Tillaisthalam* (Sama) and

Aadu Chidambaramo (Bihag). What about Sivan's compositions such as *Ninnarull* (Pantuvrali), *Karpagame* (Madhyamavati) and above all, *Thaaye Ezhaipaal* (Bhairavi), which to my generation, is synonymous with the quip "Thinkaada thoughtellam thinki thinki"?

Her authenticity of rendering Tiruppugazh pieces is such that I perceived her using the Kakapada in an inimitable manner, in one composition. She is well-known for Tiruppugazh-pieces like *Itthadarani*, *Marukkulaaviya* etc. So much for her propagation of Tamizh-Isai, for which she was recognised as an Isai-Peraringyar. Yet, the Tamil Nadu Government has not considered it fit to confer on her, the title of Kalai mamani. A travesty of justice, indeed! She was not awarded a Tamrapatra, not nominated to a Legislative Council, not even conferred a Doctorate—all this is indicative of her sense of detachment equanimity and fortitude. Pattammal is immune from elation in prosperity and despondence in adversity—a Nishkama Nadopasaka indeed.

UNIQUE MUSICAL SYNTHESIS

Analysing her Kutcheri-bhani, we find that she is associated with excellent renditions of some Varnams like *Sami Daya* (Kedaragowla) and *Sami Ninne* (Sri Raga). At a function in Mylapore's Shastri Hall in November 1987, where her recorded rendition of the Shankarabharana Ata-Tala Varnam was played, the audience including many musical heavyweights, rose in unison to applaud her, as she was present on that occasion. Her repertoire of Kritis is virtually inexhaustible. There is never a predictable pattern or sequence of songs in her concerts. She was ne-

ver repetitive. There was no dearth, yet no surfeit of the swara-sector. Raga-Alapanas, with fine Akshiptikas, were limited. A little known and unpublicised fact is that Pattammal is the only artist who has sung a Pallavi in Sankeerna Nadai, for which rendition, kudos were paid by Sri G. N. Balasubramanian. Many similarities with the Ariyakudi-bhani can be discerned; some consider her as the feminine musical counterpart of Ariyakudi. This aspect is referred to in an article by K. S. Mahadevan. Ariyakudi appreciated Pattammal's music and we can recall his describing her as "Sangitattukkaga, Paadu Patta Ammal".

The point to be stressed at this juncture is that Pattammal is devoid of a pedantic or pedestrian musical method. She adopted the best-suited version of or style for each composition. Her musical synthesis is a continuous effect for elevation towards excellence.

Some unknown facets of her multi-dimensional musical personality is that she is one of the very few artists who have performed concerts with compositions of a single composer—with Tyagaraja Kritis (Madras and Tiruvaiyaru), Dikshitar Kritis (Bombay), Shyama Shastri Kritis (Tiruvallur), Purandaradasa—Devaranamas (Bangalore) and Narayana Tirtha's Tarangams (Tirupponthuruthi). Pattammal is one of the three artists who have rendered an Eka-Raga Kutcheri. I recall the spell-bound audience listening to her concert in Bhairavi, which included *Viribhoni*, *Raksha Bettare*, *Bala Gopala*, *Sariyevvaramma*, *Ikanannu Brova* and even the *Padam Rama Rama*. Do we require further proof of her versatility and genius?

Pattammal is best known for her dictional clarity or Vaak-Shuddha. She is never guilty of verbicide, like a mega-musician who terminated a sangati in the song *Koluvamaregada* with the words *Aakali teerappa* While emphasising the purity of past compositions, especially of the Trinity, she rendered many modern compositions, including those of Muthaiah Bhagavatar, Mysore Vasudevachar and Papanasam Sivan. Songs like *Ikane Tala* (Guharanjani) by Muthaiah Bhagavatar and *Bhaja re re manasa* (Abheri) by Mysore Vasudevachar were popularised by her. No wonder that Papanasam Sivan stated, "Pattammal renders my compositions with my manodharma". I reverentially submit that I know something of this aspect, having had the unique privilege of her rendition of my compositions, for nearly a decade.

A RARA AVIS

In personal life, she has sublimated herself in the devotion of her husband Iswaran and has chosen to remain his shadow. She has distributed all her wealth and jewellery amongst family members. Her life is one of simplicity and her possessions, meagre. In semi retirement, there are few visitors—permitting thus, continuance of her Sadhana. Economic pressures are clearly seen, yet she seeks no charity. A tiger never eats grass. Circumstances

have compelled her to teach music to even students sans calibre.

Pattammal is devoid of even the ambition to establish a tradition or to leave behind a brigade or brigand of disciples. Her prime-student, D. K. Jayaraman, who accompanied her for several years, chose his own path and catapulted to name and fame. Lalita does not accompany her any more in public. Earlier disciples like Susheela and Jayalakshmi Sarangan had to leave Madras due to circumstantial reasons. Yet, she continues to impart knowledge to seekers including the upcoming artiste, Geetha Rajashekaran.

I venture to quote E. N. Prushottaman, author of *Tyagopanishad*, who writes, "Years ago, when I heard the lyrics of *Vandanamu Raghunandana* from D. K. Pattammal, I felt at my heart that I should give up the ghost and breathe no more." There is and there shall be one and only Pattammal. Shortly, she completes the Biblical span of three score and ten years. In the recent past, her physical infirmity is visible. We do, for our selfish reasons, wish her long life, hoping that it is not synonymous with suffering. May Pattammal attain absolute peace of mind, in her twilight years and remain amidst us for some more time, to provide additional opportunities to lovers of Karnatak Music to implement measures to preserve her music for posterity.



A MEET OF THE TINKLE - TOEDS

By SULOCHANA RAJENDRAN

THE cultural scene in Bombay was abuzz with dance during February. At the Ravindra Natya Mandir the discussions and performances focussed on the future of dance in a society where life style and, for that matter, art expression had much to adjust with the new environ of 'new technology, machine life and modern thinking'. The accent was on 'Creative Ballet' with innovation as its key note. To make dance more expressive and communicative, releasing it from 'tentacles of tradition or hard bound technique' became almost an obsession. With restrictions off and themes no bar, anything from mythology to machinery, from mathematics to medicine, formed the subject of a ballet. A sensitive blend of melody and mime—body movements, dance nuances, pulsating rhythm did the rest. But it was given only to a few to get through with it, with perspective and vision.

At another event two classical styles were dueted — with not much to crow about. Yet another seminar aimed at establishing a dance gurukul with a view to reviving the rich tradition, while a couple of Kala Mahotsavs covered multiple arts, classical and folk, and a pure classical fete against archaeological backdrop.

And to cap it all, came the Symposium on Classical Dances, the Shanmukhananda Sabha organised as part of the Hall's year-long Silver Jubilee celebrations. The theme, "Classical Dance: Tradition, Trends and Adapta-

tions to Present Times" was broad-based and had wider perceptions. The aim and objective was to preserve and propagate, nourish and sustain, classical purity and traditions amidst populist ideas and trends, which tend to debilitate if not destroy our deep-rooted foundation.

VITALITY OF TRADITION

With the temple cut-out as a backdrop, a huge icon of the dancing God Lord Nataraja capturing the unbroken rhythm and Kuthuvilakkus lit, the stage for symposium presented a Sannithyam with an auspicious aura. Welcoming the distinguished galaxy of participants, the Sabha Chief, Dr. V. Subramanian observed: "There has been undoubtedly corruption . . . , corruption in several fields of human endeavour. Even dance forms have been corrupted . . . by sordid interventions to make them more popular, not only in this country but abroad too Some say that just as democracy is the expression of popular will, even in music (and dance) there must be expression of popular will. Popular will, to my mind, is not pollution of the classical varieties which we have inherited and . . . , May be ultimately we may have to find a solution . . . how we can elevate the popular form and also harmonise it with the cultural forms of our country." Not so easy a task, he agreed, and left the field to the eminent Natyacharyas, Exponents and Scholars.

The solution is not difficult to seek. The very fact that our tradition has

survived many vicissitudes and onslaughts through centuries, in itself speaks of its vitality and sustaining power. As Dr. Subramanian himself, in the course of his speech, said, "there is a certain element of bhakti that pervades all the forms of dance, which gets merged in a call to the Infinite and a prayer to Almighty.... And one thing that is taught to us by these various forms of culture is to forget pettiness

and meanness that plague us now and then and hold up the heritage and culture, Bharata and other rishis taught us." Archaeologist-Historian Dr. R. Nagaswamy's keynote address (read in his absence by Chairperson, Shri T. S. Parthasarathy, Secretary, Music Academy, Madras), traced the origin of dance to Rig Veda and gave a vivid account of its propagation and training at royal courts.

THE AGENDA

SUBJECT	SPEAKER
Sampradayam in Bharata Natyam ... in Temple, Durbar, Sabha. Sabharanjakam vis-a-vis Sampradayam	—Shri T. K. Mahalingam Pillai, Bombay.
thayibhava in Abhinaya	—Smt. Kalanidhi Narayanan, Madras.
Contributions of Maratha Rulers of Tanjore	—Shri Parvatikumar, Bombay.
Creativity in Institutionalised Coaching	—Prof. C. V. Chandrasekhar, Baroda.
Role of Music in Dance	—Smt. Rajee Narayan, Bombay.
Mohini Attam in Performing Forum	—Dr. Kanak Rele, Bombay.
Suddha Nrityam	—Shri T. S. Parthasarathy with Revathy Ramachandran, Madras.
Tiruttalajati	—Dr. R. Nagaswami with Revathy Ramachandran, Madras.
Development of Kathak in Modern Times	—Smt. Sunayana, Bombay.
Kathakali on Modern Stage	Shri Krishnankutty, Bombay.
Natya Dharmi & Loka Dharmi in Kuchipudi	—Ms. Dhanalakshmi, Madras.
Nritya Nataka in Manipuri	Jhaveri Sisters, Bombay.
Music in Dance.	Shri K. S. Mahadevan, Madras.

Opening with the Sampradaya in Temple, Durbar and the Sabha the septuagenarian Guru T. K. Mahalingam Pillai of Sri Rajarajeswari, took the audience down memory lane. If Bhujanga Nritam and the Brahmasandhi Kavutham offered as a part of the ritual during festivals highlighted the sanctity attached to dance, the fleeting glimpses of its evolution in royal durbars and sabha hall revealed the aesthetic trends it has absorbed as an artform. These plus the Guru's abhinaya articulations which sustained on the art of restraint brought to focus that Sabharanjakam (catering to modern taste) need not mean eschewing tradition or drifting from its aesthetics and essence. Bhava and beauty could go hand in hand giving the art form a depth and dimension.

A NIDHI TO STUDENTS

Singing and demonstrating herself, Kalanidhi Narayanan was forthright in asserting that whatever be the gamut of emotions a song traversed, the dominant mood (sthayibhava) should lace through the entire abhinaya. The lecture was a 'nidhi' to the students and served as a speed-breaker to neogurus, who rush into choreographing new numbers!

The contributions of the Maratha rulers of Tanjore to contemporary Bharata Natyam scene was a bold essay, Acharya Parvatikumar presented. The select demonstration from Maharaja Serfoji's "Korvache Sahityache Jinnaas" by his student, Parul Jhaveri Shastri, gave glimpses of the art as well as the repertoire of those times.

Producing graduates in dance from talents of different intellectual levels

and aptitudes in a 3-year stint was no easy task, Prof. Chandrasekhar of Baroda University, observed. The methodology he had devised, encouraging the students to observe and learn and the reorientation he had given to the technique using different themes to tap the potential of the student, was encouraging.

MUSIC IN DANCE

Guru Rajee Narayan of Nritya Geethanjali speaking on the "Role of Music in Dance" raised many pertinent questions relevant to modern recitals and being a composer herself, she answered them with demonstration. Talking on the same subject, Shri K. S. Mahadevan of Madras lamented over music taking a backseat in dance recitals of Madras, dancers being enamoured of long sequences of jathis and with little attention paid to selection of repertoire.

Dispelling the misconceptions prevalent regarding Mohini Attam, Dr. Kanak Rele of Nalanda Research Centre put forth her thesis that it had an identity of its own and delineated the measures to revive it from its decadence. The demonstrations by her students were in relation to the basic structure and technique of the dance form.

Guru Krishnan Kutty of Nritya Shree recalled the gruelling training that a Kathakali student had to undergo. His own 18-hour-a-day riyaz could not be a matter of regret for he could don any role assigned to him. And at three score and ten summers, he is still agile on the dance stage—his demonstration of Rasa variations made an impact.

Another exponent forthright in her expression and evaluation was Suna-

yana of Janki Prasad gharana of Kathak. Giving a vivid history of Kathak from ancient times with literary sources and recorded evidences, she emphatically stated that despite shift in patronage, change in content, song pattern, language etc., 'the way of treating' Kathak remained the same and that helped it continue the form. But in modern milieu, the perforced cap-suled presentation left little time for spontaneity and improvisation. Sathvik yielded place to exaggerated expression—to reach the last of the audience and dazzle 'fogged' the dynamism in nritta.

Sunayana nevertheless is a staunch traditionalist, and is not for anything 'avante garde' in repertoire. She is still for solo in Kathak, sathvik abhinaya and bhakti bhava.

SOUL OF MANIPURI

There was quite a wealth of information in the Manipuri lec-dem, Darshana Jhaveri lucidly conducted. Mridang, the soul of Manipuri dance, we learnt, evoked the sentiments in a Nayika better than music. In this art form of subdued elegance the variety of Raas, the Radha-Krishna theme, in short, the Nritya-Nataka form was introduced around the beginning of the 19th century. However, Manipuri had its own Tandava-Lasya manifestations involving graceful body movements.

The grace and grandeur of Suddha Nrityam, a village ritual known as 'Sokkakkoothu', danced to the accompaniment of percussion (a dialogue between mridanga and footwork) established its identity as an individual dance system

in Revathy Ramachandran's demonstration and was lucidly expounded by T. S. Parthasarathy.

"Tiruttalajati", another demonstration Revathy presented in this style visualised a Tevara hymn of Tirugnanasambandar. A unique composition, the stanza 'Dikkittu Tattatru Thigazhndidum Mandalam' synchronised with jathis in Tisram, inspiring dance choreography. The theme of Bhadrakali's Darukaasura vadam and her consequent appeasement at Siva's hands ("Sokkattē Nrit-tatte Todarnda Mangai") had a fine Tandava-Lasya exposition. The paper was prepared by R. Nagaswamy.

Natyadharmi-Lokadharmi aspects formed Dhanalakshmi's Kuchipudi exposition, which were explained by T. S. Parthasarathy.

ONUS ON GURUS

Chairperson TSP echoed what the Sabha Chief voiced in his welcome speech. He drew attention to the inroads made into the classical dance in the name of innovation. Quite a lot of purity is spoilt, he observed, but it was however the responsibility of the guru, he emphatically said, to guard classical dance against such inroads and guide the students on the right path. The symposium thus concluded with the onus of responsibility placed on the gurus.

A memorable spin off of the Symposium was the magnificent gesture of Shri V. V. Srivatsa, a scholar-composer-company executive in meeting the entire expenses of the symposium, to the tune of Rs. 25,000.

LOST MUSICIANS, LINGERING MELODIES

By
NAGALAKSHMI SANTANAGOPALAN

LOST in anonymity, lost in oblivion, are many a great artist, musician and composer, but their glorious works of art and culture have kept them alive through generations. One such renowned composer is Oothukadu Venkatasubbier.

"Oothukadu" literally means the 'forest with springs'. It is a musically resounding pastoral village on the banks of Vettar—a tributary of the river Kaveri, eight miles south of Kumbakonam in the culturally rich Tanjore district of Tamil Nadu. Other names for this village (conspicuous by unsung glories) on the globe are 'Moochukadu'—'forest of breath', Dhenuswasapuram and Dakshina Gokulam. Dakshina due to its location in the southern parts of India, and Gokulam as it was islanded by villages whose populace were chiefly cowherds. Oothukadu has found mention in the poems of Sangham age. It has raised many a great figure in Indian music and poetry like poetess Uppai—sister of Avvai.

As per the Sthalapurana, the legend of Krishna at Oothukadu is associated with the nearby village of Aavoor. It is said that the Siva temple of Pasupateeswara there was built by King Dasaratha during a pilgrimage. Sage Vasishtha came to the temple with the celestial Kamadhenu, and performed a Yajna. Kamadhenu offered her milk daily for the abhisheka of Lord Siva and thus obtained relief from an earlier curse. After Kamadhenu went back to

her heavenly abode her daughters Nandini and Patti continued to offer milk for abhisheka.

Sage Narada used to tell Nandini and Patti stories about Krishna, when they were grazing. One day while narrating Krishna's adventure with the serpent Kaliya, he mentioned about Krishna jumping into the poisoned river from the branch of a tree. Shocked to hear this the cows ran helter-skelter in great anguish. They almost collapsed. At this point Krishna appeared in the spring that gushed forth near by and Nandini and Patti saw him dancing triumphantly on the heads of Kaliya! And they heaved a deep sigh of relief and recovered from their shock. Hence "Oothukadu", the miracle spring, gushing from the dry ground to form the tank and "Moochukadu" as the cows heaved a sigh of relief on seeing Lord Krishna. The corresponding Sanskrit word is "Dhenuswasapuram". The tank came to be known as "Kalingamadu". The word Kalinga is a corrupt form of 'Kalinda' or 'Kaliya' the former signifying the Yamuna and the latter the five headed snake of that name. The temple was built adjacent to the tank and Narada is said to have consecrated the temple.

As per another version the holy cow Kamadhenu which was kept in captivity in Pattiswaram got freed and reached Aavoor via Govindakudi (may be a corruption of Go-Vanda-Kudi, the village visited by the divine cow). In

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Aavoor, she had the darshan of Lord Pasupateeswara and went to Oothukadu where she had the darshan of Kalinganartana in the company of Rukmini and Satyabhama. Kamadhenu, with tearful joy, heaved a sigh of relief. Hence Oothukadu is also known as Dhenuswasapuram or Moochukadu. In his following Kalinganartana prabhava sloka :

*Omkara Chitrayuta Kalinganartana
Maharanga Jalavesha
Kallola Pikara Vadhu Sankagosha
Hruda Gambira Gopavesha
Nilambari Sarasa Radhisha Shanka
Mukha
Pali Chakora Vesha
Sri Dhenuswasapura Devadideva
Jayadeva Namostute.*

Venkatasubbier has mentioned the name of the village Oothukadu as Dhenuswasapuram.

Mahakavi Venkatasubbier was born in Mannargudi in Tanjore district in the early 17th century in the Tamil month Avani in the constellation Magam to Ramachandra Vadoolar and Kamala Narayani. He was brought up at Oothukadu. Even as a child Venkatasubbier's interest in music was its intricacies.

DIVINE OUTPOUR

Since his yogi uncle and brother avoided teaching music to him Venkatasubbier was forced to look upon Lord Krishna as his divine preceptor and teacher. He offered his mellifluous renderings in Tamil and Sanskrit. It is said that during one of his musical renditions Lord Krishna took the form of a dirty baby and sat on Venkatasubbier's lap. Engrossed in his music the Kavi very casually pushed the baby away.

This happened twice while the third time the child clinked his anklets to awaken Subbier from his engrossed state to witness the resplendent form of his Lord preceptor for a fleeting moment. At this momentous hour Venkatasubbier sang the song *Punal Peru Vellathamizh*. This was followed by *Idu Oru thiramamo* (Begada) and *Kayambu Vannane* (Manirangu). These three songs were no doubt the divine outpour of Venkatasubbier.

Venkatasubbier was proficient in the "Rudrasabda" and "Chakravalakathi" marga of singing. He practised these margas during night time at the banks of the Vennar. In the Rudrasabda he has praised the sixty-three Nayanmars, one by one.

The Shringara rasa kirtanas of Venkatasubbier are collectively known as "Rasa Sabdangal". They are set in highly rakti ragas. The remarkable feature of these pieces, lies in the use of jati passages and are characterised by intricate rhythmic pattern like tisram, misram, kandan and sankirnam. The rhythmic intricacies have made these pieces worthy of dance exposition. The sublime sahitya doused in devotional fervour have made them indispensable as bhajans. The pleasing style of his Sanskrit melodies resemble the lyrical style of Jayadeva and Narayana Tirtha.

PRECURSOR TO TRINITY

It would be surprising to know that Tyagaraja's Pancharatna kritis and Dikshitar's Navavarna kritis were preceded by the Saptaratna kirtanas and Navavarna kirtanas of Venkatasubbier. His Guru Vandana song *Bhajanamruta paramananda* in Nattai stands as a proof

to place Venkatasubbier as a precursor to the Trinity. In this kirtana comprising ten Charanas, in the seventh charana he has mentioned the names of Madura kavalwar, Kulasekara alwar, Periyalwar, Tirumangai Alwar, Manivachaka, Dindima kavi, Tulasidasa and Purandaradasa. From some of the references available it is surmised that Tyagaraja in his Sri raga Pancharatnam *Endaro Mahanubhavulu* has indirectly referred to the great Venkatasubbier, in the second charana *Manasa vanachara vara Sancharamu*.

He has sung the glories of all deities. Though there are thousands of kirtanas to his credit, only one of his Navavarna kirtana in Madhyamavati bears his signature — Venkata kavi. When he was singing this Navavarna — Sankari, the goddess appeared before him and in ecstasy he expressed his gratitude to Her.

Venkatasubbier has sung the 'Pranava upadesa' of Lord Muruga in the 'kavadi chindu' tune comprising about hundred charanas. His composition *Padmavatiramanam* (Poorvikalyani) on Jayadeva is truly a connoisseur's delight. Besides the kirtanas, the Sriranga Panchakam and Madhava Panchakam also owe their origin to the great Kavi. It is believed that the recitation of Madhava Panchakam offers benevolence to the recitors.

In the course of his meanderings Venkatasubbier went northwards from Tiruvurur never to be heard of in time to come! So "Ayppasi magam" — the day on which the 'Kavi' had the glorious vision of Lord Krishna is celebrated as Oothukadu Venkatasubbier Jayanthi.

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*Comprising expert articles on all
aspects of Classical Arts*

THE PLACE OF DANCE IN ANCIENT TIMES

By

Dr. R. NAGASWAMY

I find eminent natyacharyas, artistes and scholars who have devoted their entire life to the art of dance, participating in this two-day seminar. I am neither competent nor learned to speak to such a galaxy of eminent artistes on "Tradition, Trends and Adaptations to Present Times". As an Archaeologist and Historian, I can only recall the place of dance in ancient times, in a brief outline.

DYNAMIC HERITAGE

I find that almost all forms of classical dances of India like Bharata Natyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohini Attam etc., are represented in this conference. It represents the essential unity of all the classical dances of India which, from its recorded history, has over 4000 years of continuous existence. One should naturally be proud of belonging to such a great and dynamic heritage. That the tradition has survived in spite of several onslaughts of both time and streams of alien and often antagonistic trends speaks of its vitality. There could be no doubt that it would survive and continue to flower and spread its ever fresh fragrance in the years to come.

In the earliest strata of Indian thought, represented by the Rg Veda, we find the classical form of dance mentioned frequently. The Maruts said to dance in measured steps are often re-

ferred to as dancers — *Nrtavah*. "O ye dancers with golden ornaments on your chests, even a mortal comes to ask for your brotherhood. Take care of us" says a Vedic hymn. (*Rg Veda viii — 20.22*). The Maruts not only dance rhythmically but also sing, and are called the singers of heaven. While they are described as the male dancers, the most charming imagery of a dancing girl is created in Ushas, the dawn, portrayed as a dancer decked in gay attire :

*Adhi Poshaamsi Vapate Nrttohu Iva
Pornute Vakshaha*

DANCE — A WAY OF LIFE

As the dawn arrives, with her beautiful colour in the eastern horizon, it gladdens the heart of the living beings. The birds flutter, singing with their sweet voices. Men rise up from their sleep and busy themselves in activities. Ushas is a giver of joy and happiness like a beautiful dancer. There are several passages in the Rg Veda, indicating the highly developed art of dance, to which many of nature's phenomena are compared.

Soon we find the dancer occupying an important essential position in society. All religious and auspicious rites required her presence. For example, the birth of sanctity and immortality is symbolised by the Purna Kumbha. It is the dancer who brings the Purna Kum-

*Keynote Address at the Symposium on Dance organised by Sri Shanmukhananda Fine Arts & Sangeetha Sabha on February 25 & 26, 1989, as part of the Hall's Silver Jubilee Celebrations

bha. "O fair damsel, bring hither to us the Purna Kumbha, filled with streams of clarified butter blent with nectar".

*Poornam Naari Prabhara Kumbham
Etham Dhrutasya Dhaaram Amrutena
Sambhrutam*

In temple rituals, that the dancing girls brought the Kumbha is well known. One should realise that dance was not simply an art, but was a way of life with the Vedic Indians.

When the religious structures came to be built on a permanent footing like the Temples, the Buddhist Caityas or the Jaina Bastis, dance — both by men and women — formed an integral part of the institution. For example, in temple worship, music and dance were the 14th and 15th angas of the Shodasopacara.

*Geya Vadhyam Chaturdasham
Nrittam Panchadashamchaiva*

Without dance there is no temple worship. The Agamas specify the types of dances to be performed at different times and also for different worship. In the Tevaram hymns, dance is called by various names — as Nritam, Natam, Nattam, Layam, Kuttu, Adal, Tullal etc. The *Amarakosa* lists different words used to denote dance as :

*Tandavam Natanam Natyam Lasyam
Nrithyamcha Narthane
Tanyathrikam Nritya Geetha Vadhyam
Natyam Idam Thrayam*

Tandava, Natana, Natya, Lasya and Nartana are all synonyms. I do not think that there is any need to discuss in detail, whether 'Natya' meant only dramas and not dance. Right from the time of Bharata, all forms of dance (in-

cluding drama) were called by the generic term *Natya* and the art of dance called *Natya Kala* and the science of dance as *Natya Sastra*. Bharata would call it *Natya Veda*. In fact Bharata says "whatever greatness one achieves by studying the Vedas, by performing the Yagnas, by making Noble gifts, he could achieve by the recitals or study of dance".

*Ya Idam Srunuyaath Proktam Natya
Vedam Swayambhuva
Kuryath Prayogam Yaschainam
Tatha Adheeyate Vaa Naraha
Yaa Gatihi Veda Vidushaam Ya
Gatihi Yagna Vedinam
Yaa Gatihi Daanasheelaanaam Taam
Gatim Praapunyaath Saha :*

Abhinavagupta, the great commentator calls *Natya* itself as *Veda*.

*Natyam Eva Vedaha Iti
Vyakyaasyamaha :*

Abhinavagupta also defines *Natya* as the essence of *Rasa*.

*Natyam Nama Vruththanta
Aaswadanarupa Samvedanasamvedye
Vastu Rasasvabhavam*

We have seen that Dance developed as a part of temple ritual in all parts of India. How temples served as centres of dance and dance dramas can be illustrated by hundreds of epigraphs — stone inscriptions found all over India. Three instances may be cited.

DANCE — A RITUAL

A royal charter of Sricandradeva, who ruled a part of modern Bangladesh in 930 A.D. granted land in favour of a temple. It contained a number of services for which provisions were made. Among these we find two *Natas*. Raja

Raja Chola, who built the great temple of Tanjore, provided for 400 dancing girls to do dance in the temples, besides *Natyacharyas*, musicians and those who enacted dance dramas, including *chakkais*. A queen, Rudramba of the Kakatiya family, who ruled the Warrangal region in the 13th century provided for services in the temple of Visveswara Deva, to dancers and musicians. It is interesting to note among them one was a Kashmiri.

*Yo Vishweswaradevasya Nartarkyaha
Dasha Sankyaya
Mukhareedvaya Samyukta : Ashtow
Maddala Vachakaa :*

*Ekaha Kashmira Deshiya Gaayinyaha
Cha Chaturdasha*

That Kashmir, the abode of Anandavardhana and Abhinavagupta, has influenced the dance tradition of other regions is vividly brought out by this document.

IMPRESSIONS OF CONTRAST

Almost 100 years ago, Monier Williams, the famous compiler of the Sanskrit-English Dictionary, witnessed Indian dances, one at Bombay and the other in the Tanjore temple and had recorded his impressions. The one at Bombay was in 1875 at the wedding of Sir Mangaldas Nathoo Bhai's two sons and he wrote thus :

"A splendid drawing-room blazing with light was thronged with native gentlemen and Rajas, most of whom sat round in a double row, intently gazing at the movements and listening to the songs of two jewel-bedecked Nach girls. These girls, wore bright-coloured silk trousers and were decorously enveloped in voluminous folds of drapery. They did not really dance, but

merely sang in monotonous minor key with continuous trills and turns of the voice, while they waved their arms gracefully to and from, occasionally lifting one hand to the ear, and frequently advancing a few steps up the room and then retiring again, closely followed from behind by two or three musicians who played accompaniments on instruments called *Sarangi* and *Tabla* (tom-tom). The loves, quarrels and reconciliations of Krishna and his wives, especially his wife Radha, formed the subject of their songs, which were kept up incessantly for hours, no native spectators appearing to find them tedious. I was told that a few of 1000 rupees is sometimes paid to a first-rate Nach girl for one night's performance".

About the music and dance Williams saw at Tanjore, he had the following to say :

"I may mention in conclusion that most of the South Indian temples are sufficiently well endowed to maintain a band of musicians. That of Tanjore has fifty. The number and variety of their musical instruments struck me as extraordinary. All the temples also maintain troops of dancing girls. The Tanjore temple possesses fifteen, ten of whom danced before me in the court of the temple with far livelier movements than are customary among the Nach girls of Western and Northern India".

It may be mentioned that Williams' visit was within 20 or 30 years of the age of the Tanjore Quartet.

TRAINING AT ROYAL PALACE

Around 1520, Domingo Paes, an Italian traveller visited Vijayanagar, when the great Krishnadevaraya was the Emperor. The ruler invited Paes and permitted him to see a part of his palace. Paes has given an eye-witness account of what he saw, which is a fascinating account of the royal palace. An extract from this report would be of

great interest in this context. Among many structures he saw, Paes refers to an important hall; where women learnt dancing.

"There we went up by a little staircase and entered by a little door into a building which is in this manner. This hall is where the king sends his women to be taught to dance. It is a long hall and not very wide, all of stone sculpture on pillars, which are at a distance of arms length from the wall..... Other images as well as those on the panels are all dancing women having little drums. The designs of these panels show the positions at the end of dances in such a way that on each panel there is a dancer in the proper position at the end of the dance; this is to teach the women, so that if they forget the position in which they have to remain when the dance is done, they may look at one of the panels where the end of that dance is. By that they keep in mind what they have to do.

"At the end of this house on the left hand is a painted recess where the women cling on with their hands in order better to stretch and loosen their bodies and legs; there they teach them to make the whole body supple, in order to make their dancing more graceful. At the other end, on the right, in the place where the king places himself to watch them dancing, all the floors and walls where he sits are covered with gold, and in the middle of the wall is a golden image of a woman of the size of a girl of twelve years, with her arms in the position which she occupies in the end of a dance".

It is not clear, whom the golden image of a dancing woman represented. It probably was that of Goddess Uma, who taught Lasya to Usha. From the description it seems to be a deity, in which case it suggests that girls learnt their art of dancing in the presence of Goddess Parvati. Also it seems from the description of the hall within the royal palace

that those who learnt dance were royal ladies. The king himself used to be seated when the girls were learning dance. The other point of interest is the regular bodily exercises the girls used to undergo besides the art of dancing. What an amount of care and attention was bestowed on dance training in the palace of Krishnadevaraya is clearly brought out in this remarkable eye-witness account. It also suggests that perfection in the art was the guiding principle, and not that all court dances were meant for sensuous enjoyment, as erroneously thought by many.

SYMBOL OF PROSPERITY

There is a work in the Saraswathi Mahal Library bearing the signatures of the Maratta rulers indicating that it was studied by them as a part of education. The work called *Samrajya Lakshmi Pithika* is a textbook for the Royal Princess' education. One of the chapters describes how kings should witness dance in the royal court. The chapter titled "Rajnah Lasyavalokanam", states that the kings should witness dance, for the achievement of all auspicious wealth and the stability of the kingdom.

*Saarvabhowmo Narapatihi
Mandalasyesvaropi Vaa
Samrajyalakshmyaapa Sthairyaartam
Sarva Saubhagya Siddhaye
Pashyet Lasyakalam Ramyaam
Nateebhihi Abhisochitaam
Alokaascharyakareem Mano
Nayana Nandineem.*

The text is clear enough that the dance in the court was essentially for the prosperity of the kingdom and not for sensual satisfaction. If anyone considered that the court dance was meant

for vulgar representation, they are mistaken. If there are failings, it is due to human failures like in all other spheres and that it was never the main motive. The text also prescribes certain standards for the audience as well. The king himself should have a deep knowledge of Bharata's treatise and be capable of discussing it with learned men. The songs selected should be of very high standards and not very cheap, and of vulgar taste. When one listens to some of the Padas used in modern times and especially if one understands the meaning, our young dancers however free their life may be would not like to dance for them. There are no doubt great names of composers — but that does not mean, their Pada compositions could be danced in sabhas. That is why Bharata has very clearly stated that the compositions should be of great standard, and its meanings should be known to all the audience.

*Tasmaath Gambheeraartha
Shabdaaha Ye Lokavedam
Samsidhaaha Sarvajanena
Graahyaaha Te Yojaaha Nataka
Vidhivat*

I would like to emphasize, that Sringeri has no doubt universal appeal.

*Sringaraika Madhura
Paraprahlaadano Rasaha.*

But it is not the "sambhoga Sringeri", love in union, that is great, but it is the "vipralamba sringeri" that gives the greatest aesthetic joy. These aspects have been discussed in several works in detail over one thousand years ago, by eminent Indian poets like Anandavardhana, Abhinavagupta and others. It is strange that there are amongst us, some who are ignorant of

great Indian poetic tradition and advance all arguments to justify sensuous presentation as the primary concern. It is, therefore, necessary for all those who would like to interpret the classical Indian dance, either through recitals or through exposition, to study the wealth of information enshrined especially in Sanskrit literature.

Sanskrit has been the root, which enabled the plant to put forth several flowers. It has through the centuries strengthened the development of regional styles. It is clear for anyone conversant with all forms of Indian classical dance, be it Bharata Natyam, Kathakali, Odissi, Kathak or Manipuri, that all these forms have their roots in Sanskrit. Let it be made very clear that there is no classical Indian dance tradition without Sanskrit.

Just as the study of Sanskrit Kavya tradition is a must for a dancer, so also an understanding of sculptural tradition of India will provide the proper perspective. The representation in sculpture of stone — metal — ivory — wood and paintings which are found all over India, belonging to various periods of India's history, will widen our vision and show how dance has been a part of Indian life and how we can understand the standards through sculptural wealth.

It would be interesting to know how the great Indian dance tradition suffered. The Islamic rule in northern part of India destroyed temple culture. Temples in the north ceased to be centres of dance from about the 13th century. But wherever the cruel hand of destiny did not reach—as in the south of India, protected by the Vijayanagar, Na-

yaks and Maratha rulers, in Kerala, in Manipur, or even in Orissa, the classical temple traditions continued; in other places, it was stamped out.

Under the Mughals dance was revived, not as temple dance but as the Durbari dance. These historic factors should be kept in mind for a knowledge of the survival of dance only in some parts of India. While in other parts, the classical quality diminished. The Maratta rulers of Tanjore were the last of the great supporters and in a way responsible for keeping alive the classical tradition in the South in Tamil Nadu, Mysore and even in Kerala.

KILL TO CURE!

With the advent of the British rule, persistent attack was maintained on Indian traditions. It was necessary for the rulers to keep us in subjugation. One of the areas that fell a prey to this situation was the temple dance. Instead of projecting the main aspect of temple dance, it was propagated as temple prostitution. The temple had dancers on their rolls for dance and not for anything else. If there was anything wrong in the then set-up, it

should have been left to the social scientist to make an in-depth study. Instead, Western educated, over zealous reformers killed the art in the temple in one stroke, by prohibiting dance itself in the temple premises. This act destroyed an art in the south as well, in the 1930s. Instead of curing the patient of the ill he was easily done away with. With the Government support gone, the temple premises forbidden, the art of dance reached its lowest ebb and was dying.

It is at this crucial stage of its history emerged the Sabhas, which lent a helping hand to this art. In spite of great financial restraints and vicissitudes, the sabhas have resurrected this great art from near-extinction. It is in this regard, the role of Sabhas should be appreciated. The entire nation should be thankful to the Sabhas, for the historic role they have played. In the past fifty years, it is the sabhas that kept the hope of survival alive. That the Shanmukhananda Sabha is now celebrating its Hall's Silver Jubilee shows the vital role it has played in the crucial stage of Indian dance tradition, particularly in this part of the country.

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STHAYI BHAVA—ITS SIGNIFICANCE IN ABHINAYA CHOREOGRAPHY AND SCOPE FOR VARIATIONS *

By
KALANIDHI NARAYANAN

WHAT is Sthayi Bhava? It is the permanent emotion or mood or the state of mind of the actor. In theatre or drama, that is Natya, each character has a specific emotion or Bhava at a given situation or time or scene.

When you think of Ramayana or Mahabharata Heroism is the main emotion or Sthayi Bhava but every scene has a different specific Sthayi Bhava. Dhasaratha was in Soka when he was in a scene showing how he was unable to enjoy his status, wealth etc., as he did not have the real wealth that is children. Then, where the 'payasa' was given and the result had started working in his wives he was pleased. When the children were born his happiness knew no bounds. And when Kaikeyi asked for the two boons he was in real agony, again Soka

Coming to dance and Abhinaya let us see how it is treated. Sringara is the Sthayi Bhava for Abhinaya but each item in dance has a Sthayi Bhava or Permanent mood. Then there is a reason for the mood. It is called the Vibhava, and this is depicted by showing the physical indications or Anubhavas; and there are various ways of showing this Bhava which is called Vyabhachari Bhava or Sanchari Bhava and all this creates the Rasa in the artist and the viewer.

SOKA FOR EVOKING KARUNA

Take, for instance, a Virahot Khandita Nayika. Her Sthayi Bhava is Soka or Sorrow. Why is she in sorrow? Because her lover has not come when she is anxiously expecting. This is the Vibhava or cause. Then she becomes restless, worried, moves in and out, sometimes getting angry and at other times letting worry overpower her she gives to even crying. Sometimes she takes a fatalistic attitude. These are called the Anubhava or physical indications.

She expresses then her feeling to her friend (saki) or speaks out herself, how he was supposed to have come when the moon rose or when the cows returned to their shed or when the birds flew

In Mahabharata, for instance, when Kunti comes to Karna and tells him that she is his mother, she is ashamed, that is Bhibatsa. When Arjuna comes to the battlefield to fight, his Sthayi is compassion and hatred towards himself. When Krishna gives the Upadesa there is wonder or Adbhuta. So in all these cases there has been a particular mood and it changes from situation to situation, but at every given point there is a prominent mood or permanent mood.

*Paper presented at the Symposium on Dance at Shanmukhananda Hall, Feb. 25 & 26th, 1989.

back to their nests or when the light was on and so on which are the sancharis to relate the time expected. Then she starts getting worried and thinks of the reasons for his delay : Could it be that he is held up, or has he any problems, or met with any accident or, has he forgotten the promise or is it that he is absorbed in some other thing, and so on.

Finally, because of his absence she is disgusted with everything. She removes her make-up, jewels, flower etc., does not like food or sleep, the rays of the moon pierces her body, the cuckoos' cooing pierces her ears like a spear, the cool breeze is like the serpent's hiss. She cannot enjoy music, she detests sandal paste etc. All these are expressed in the Sanchari bhava or Vyabhachari as they are called—or variations in exposing the bhava or feeling. All this evokes the Karuna Rasa.

There are so many songs to express this Nayika or this situation: *Valaputala Vasama* of Swati Tirunal, *Netru Varen Endru* of Subbarama Iyer, *Koyi Kahiyore* of Meera Bai, *Payyadapai, Vadarakapove, Aligithe* of Kshetrappa. The Sthayi Bhava in all these songs will be Soka but each poetry is dealt in a different angle. So the Sthayi Bhava of Soka has to be maintained to bring out the Karuna Rasa.

KRODHA IN KHANDITA

Let us now take a Khandita Nayika. Her Sthayi is Krodha or Anger. Why is she angry? Because her lover has cheated her and has come late after dallying with another girl. This is the Vibhava or the cause—a pertinent one. This creates anger, hatred, restless-

ness, self pity etc., which are the Anubhavas or physical emotions. This is expressed in making fun of him when he comes—Hasya; disgusted to see his state—Bhibatsa; angry at him and refuses to allow him in—Krodha, sarcasm etc., which are the Vyabhachari bhavas, which is further shown by questioning his state of mind and body, showing him how the other one would have pleased him and changed his mind etc.

RATHI AND VATSALYA

Let us take a Vatsalya Bhava and see the situation. Here the Sthayi is love or Sringara. Do not mistake it for Rathi. The Vibhava is the attraction of the child and its innocence. The Anubhava is the feeling of love, embracing and kissing etc. that is Adbhuta, Hasya, Bhibatsa etc. The Vyabhachari or Sancharis will be expressed by kissing the child, decorating and dressing up, admiration for his deeds like his gait, his stealth, his looks etc. We also show anger, hatred, hasya etc., to tease him—all this creates sringara rasa. E.g., *Krishna Nee*. Sringara is always associated with Rathi and taken as man-woman love. Sringara is love; it can be vatsalya-rathi-or bhakti.

When explaining all this if we take a Bhakti Rasa piece, we see love as the Sthayi, Vibhava is devotion, then the Anubhavas are self pity and requests. The Vyabhacharis are suffering, pleading etc. There is no scope for elaboration, so the stories of the Gods are depicted and elaborated.

So we have to take Rathi or Vatsalya for dance as they are the Sthayis which can take in all other bhavas and rasas to express.

SUDDHA NRITTAM *

By
T. S. PARTHASARATHY

DANCE, according to the *Natya Sastra*, has two aspects: *Natya* and *Nritta*. The original meaning of *Natya* was mime, not acting in the modern sense, but it was often used in classical Sanskrit theatre which continues to be present in the form of *Kudiyattam* performed in Kerala. Its other component, *Nritta*, pure dance or aesthetic movement, would be considered dance in the Western sense. The *Natya Sastra*, however, does not use the term *Nritya* but only divides dance into *Nritta* and *Natya* which are the two important elements in Indian Classical Dance.

Although the term 'Suddha Nrittam' is not mentioned in the *Natya Sastra*, there is reference to 'pure dance' in Chapter IV of the treatise. The Rishis asked Siva, "Gesticulatory action has been created for the realisation of its object. What is the purpose of *Nritta*? It has no relation with the subject matter of the song, nor does it appear to be the representation of the meanings of words. Why then is *Nritta* performed in singing and *Asarita*?" In reply it was stated that *Nritta* does not look to the meanings of the words (of the song) but it is practised as it enhances the elegance and excellence of singing. Usually *Nritta*, by its very nature, is pleasing to the whole world.

The Paramacharya of Kanchi Kama-koti Peetham, in one of his lectures, de-

fining Suddha Nrittam thus: "When an ineffable grace is produced merely with footwork and hand and hip movements, it is called Suddha Nrittam". The Jagadguru was evidently referring to verses in the *Nritta Ratnavali* of Jaya Senapati. If Nrittam is devoid of abhinaya, Suddha Nrittam avoids the Gita also but retains all the basic requirements of Nrittam viz., sthanas, nritta hastas, charis, Karanas and so on. It is performed without song, instrumental music, jati utterances, the sound of nattuvangam cymbals and even tala by hand. The only sounds of Suddha Nrittam are of the mridangam and the rhythms sounded by the ankle-bells of the dancer. Although, in this respect, it resembles the Kathak dance of North India, it has no connection with it and is a pure product of the South Indian genius. It is called "Sokkam" in Tamil.

MANGUDI R. DURAIRAJA IYER

Till recently it was a living tradition in South Indian temples. In the Sundaresvara temple at Cheyyur, near Madras, a ritual called the 'Sarva Vadyam' was being observed as an item of worship. Suddha Nrittam and Perani were two of the items of the Sarva Vadya puja.

Suddha Nrittam was revived and reconstructed by Bharata Natya Kala Bhushanam Mangudi R. Durairaja Iyer

*Paper presented at the Symposium on Dance held at the Shanmukhananda Hall, on Feb 25 & 26, 1989. Demonstration by Revathy Ramachandran

(1900-1980) who also revitalized other obsolete dance forms like Perani and Bhattasa. Chola Desa, parts of which are now called as the Tanjavur District, is generally accepted as the home of Bharata Natyam as it is practised today. In some villages of this district there lived Brahmin Natyacharyas who were versatile all-rounders with equal proficiency in Music, Sadir, Bhagavata Mela and Harikatha Kalakshepam. Mangudi was one such village where Durairaja Iyer was born as the son of Ramanaatha Bhagavata, a well known vocalist and Harikatha performer. Young Durairajan first learnt music from his father and later mridangam from Anganna Naicker and Vaidyanatha Iyer of Tanjavur. He became such an expert on the

instrument that he later wrote the *Mridanga Svabodhini*, a teach yourself manual. He had an unquenchable thirst for knowledge which he acquired from every available source. He studied classical dance with 'Bharatam' Natesa Iyer of Melattur and made an exhaustive study of the art from rare works like *Kohaliyam* and *Nagarjuniam*. As a restless soul, he wrote plays, acted on the stage and even worked in a film studio. But when he settled down, he founded the Sri Chidananda Natyamandali at Madras and taught his art to a handful of selected students. He wrote the *Svabhodha Bharata Navanitam* in Tamil and this continues to be the most authentic work on Bharata Natyam today.

CONTRIBUTION OF THE MARATHA RULERS-THEIR INFLUENCE ON THE CONTEMPORARY BHARATA NATYAM SCENE*

By ACHARYA PARVATIKUMAR

THE Maratha Kings, from Vyankoji Maharaj to Shivaji, ruled over Tanjore for a span of 180 years. During that period there was no interference on their part with the traditions of the time. On the contrary, they contributed considerably to the improvement and progress of social and cultural activities. The Tanjore Maharaj Sarfoji's Saraswati Mahal Library (TMSSML) today stands testimony to that.

The word "korvey" means something that is connected, one to the other, like links in a chain. The word is self-explanatory. The author of this text was Maharaj Sarfoji himself. Impressed by this text I decided to visit Tanjore.

When I made my first trip to Tanjore in 1958 I went first to Periya Kovil. On the walls surrounding the temple, from the centre of the south wall to the centre of the west wall is engraved the history of the Bhosle Kings written in Marathi in the Devanagiri script. Also engraved there is the fact that it was completed in 1804. It was also published in book form by the TMSSM Library. Within the surrounding walls is first, the Periya Kovil temple itself, then the pavilion of the Nayak Rajas connected to the temple, and then the pavilion of the Maratha Rajas in turn connected to that of the Nayak Rajas. And an inscription on the walls of the Maratha Rajas' pavilion which can be seen even today, makes reference to the fact that they had restored the temple and celebrated the Kumbhabhishekh ceremony on a grand scale. Continuing further eastward, beyond the Maratha Raja's pavilion, is the mandapam for the Nandi, and continuing east beyond that, in the direction of the south-east, is an open-air stage, two feet high and sufficiently broad and wide, which was

Further evidence that Sarfoji Maharaj was indeed a patron of the arts lies in the fact that he donated Rs. One lakh, a building called the Saraswati Mahal and his entire library of books painstakingly gathered from all over India, in the form of a trust. Today the entire collection of these books proves beyond doubt that there exists something beyond regions, languages, religions and sects which is indestructible and beneficial to all mankind. This gift he had bestowed on the future generation is a storehouse of cultural essence which he had collected meticulously all his life.

All the Maratha Kings have written on a variety of subjects in different languages. Their literary collection is available even today in the Saraswati Mahal Library. About thirty years ago the TMSSM Library had published a text entitled *Korvyache Sahityache Jinnas*.

*Paper presented at the Symposium on Dance at Shammukhananda Hall on February 25, 26, 1989.

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S. ANANTHA SESHAN

known to have been utilised in those days for performances of dance and drama within the temple precincts. This is clear proof that dance and drama were presented in the premises of the temple.

When I went to see the splendid edifices of the Maharajas in the form of the 'madam', 'madi', 'kudam' and 'gopuram' I saw the 'Yezhmadi' or the seven-storeyed palace in which there was a fairly large open-air theatre. In the east of this, the King would sit to dispense justice. In front of him would stand the accused and directly above him, along with the shloka,

*Purvagneyi dakshinacha nairiti
paschima tatha,
Vayavee chotareshani disha ashta
vimah smritah.*

were inscribed pictorial representations of the eight regents of the cardinal directions in this manner:

*Indro vahni pitrupati nairuto
varuno marutah,
Kuber ish pattayaha purvadinang
disham kramat.*

Just as today, a person has to swear in court that he will speak the truth and nothing but the truth, then also everyone had to swear to speak the truth before the gods. Even today that place is still a stage, and in front of it, enclosed by three walls, is a fairly vast open space where three to four thousand people could sit. This second stage built by the Maratha Rajas where their people could gather in the enclosed space and watch the dance and drama performances, is in the palace grounds.

The third area directly in front of Saraswati Mahal (which is the library today) is the Sangeet Mahal or what could be termed a closed theatre. This was and still is being used as a theatre. It is completely enclosed just like any auditorium of today. On the ground floor, on both sides, are many arches over which extends elaborate lattice-work. The Maharanis of the royal family could then, from the Yezhmadi, come to the balcony on the first floor and witness the performances through the openings in the lattice-work. They had no need to come down. And down below in the closed theatre would sit all the men.

NATURAL ACOUSTICS

In front of the stage, about as long as the stage and fairly wide was a tank filled with water which served to amplify sound in much the same way as a loudspeaker does today. Lately the tank has been filled up with cement to make room for extra space since at present the loudspeaker takes care of sound amplification.

Incidentally in olden days, the wealthy would take the famous instrumentalists from Banaras city across the Ganges to the other bank, on boats. And there, sitting in the boats, the musicians would give full vent to their creative talents. And, the whole city of Banaras would be treated to their performance because of the amplification over the waters. And a similar situation existed then in the Sangeet Mahal. Today theatres are built consciously keeping acoustical factors in mind. There are still some theatres in Bombay that had been built in such a way that performances could be conducted with-

out microphones. This Sangeet Mahal then is the third stage which is in the palace grounds.

On the first floor of the Yezhmadi is a very large chamber known as the Sadar Mahal. The Maratha Kings borrowed the word 'sadar' for durbar from the Urdu language. In this 'sadar' or durbar, dance and drama performances used to be held, and it was for this reason that the dance style after some time came to be called 'sadar-att'. It means court-dance. Over a period of time this word began to be pronounced as 'sadir-att' instead of 'sadar-att'. The pronunciation regardless, it means court-dance.

Having worn the garb of a variety of names—'kut', 'att', 'dasi-attam', sadar-att' it is finally known today as Bharata Natyam, which word I think is probably borrowed from Kuchipudi's Krishna Shabdam, *Bharata Shastra Nidhinivera*, a Telegu composition. Perhaps on the basis of the words of this song the usage may have sprung up. Or it may have been derived from the syllables, 'bha', 'ra' and 'ta' to be found in the shloka :

*Bhakaror bhavaner yukto refo
ragen mishratak,
Takar talam ityahur bharatartham
vichakshanehi.*

The sage Bharata did not write Bharata Natyam. The name of the treatise that Bharata wrote is *Natya Shastra*, not Bharata Natyam. And what is practised today as the Bharata Natyam style is entirely based on the *Abhinayadarpan*; the 'hastas' that are used to represent the gods etc., are the same as those given in the *Abhinayadarpan*. When a profusion of performances

started taking place in the inner courts of the Yezhmadi's Sadar durbar then this dance style moved from the 'devprangan' or temple grounds to the 'rajprangan' or open-air theatre in the palace grounds, to the 'rajprakar' or enclosed theatre in the palace grounds, and then finally, to the 'rajantarang' or the innermost courts of the Kings who dedicated themselves so completely to this dance style. It is now for you to judge to what extent did the Maratha Kings contribute to today's Bharata Natyam.

THE NIRUPAN

Against this paraphernalia, I am going to concentrate on only one of these Kings—Sarloji Maharaj II, because the imprint he has left on the style is unparalleled. When picking up the lead from Sarloji Maharaj's text, *Korvyache Sahityache Jinnas* I began my search for other similar texts of his, I found a text called *Natyaprabandha*. Looking at this text and comparing it with *Korvyache Sahityache Jinnas* I came to the definite conclusion that the *Natyaprabandha* was the original source of *Korvyache Sahityache Jinnas*. In the *Natyaprabandha* are incomplete and half-written compositions which have later been completed and recreated in *Korvyache Sahityache Jinnas*. I then concentrated my field of study only on this text.

This original text contains thirteen complete and one incomplete 'Nirupan', ('nirupan' meaning a description, composition or logically given explanation; an elaboration upon a theme) in which many dance-items are 'korvey'—inter-linked or threaded together.

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The thirteen nirupans are

1. *Nirgun Svanubhav pratipadan purvak sagunpar upadesh*
2. *Sakhine Nayikeche shram naykas kalvun sanghatanopaya karanyachi kalpit katha*
3. *Sakhine nayikis buddhivad sangnyachi kalpit katha*
4. *Parvatyupakhyan nirupan*
5. *Saripatacha dav kalpit katha*
6. *Mahadevachi prarthana*
7. *Veerapathi samvad*
8. *Dandneeti*
9. *Virahini krut manmathopalambh kalpit katha*
10. *Kumarsambhav nirupan*
11. *Mahadevache agaman. Sakhine parvatisi parihaspurvak janate karnyachi kalpit katha*
12. *Kiratarjuniya nirupan*
13. *Umamaheshwar parinay*

In each of these Nirupans are 17-18 items which according to their characteristics are linked together in a definite logical order in the original source. They are 'jaijai', 'sharanu', 'alaru', 'sholla', 'shabd', 'varna', 'svarapad', 'svarajati', 'abhinayapad', 'tillana', 'abhinayapad', 'jakkini', 'geet', 'prabandha', 'triputt', 'shlokavarna', 'kavuttam', 'mangalam'.

I would like to add here that when I had presented the first arangetram of my students in 1956 an idea struck me —why not present the whole evening's programme in just one single raga? I discussed the idea with some of my colleagues and they had laughed and said it would be difficult to find a singer who would be able to hold the interest of an audience for a full three hours by singing just one raga. But

when I saw Sarfoji Maharaj's sahitya for the Nirupans it was incredible. There was only one raga, one tala and one theme for each Nirupan. This kind of work is unparalleled. Based on one Nirupan, I have had 14 performances presented all over India by my pupil, Smt. Parul Jhaveri Shastri, and all were received well.

My guru, Shri Mahalingam Pillai, on seeing the performance said to me, "Apart from the language it didn't seem at all different from Bharata Natyam".

So, of Sarfoji's work I would say, no other work can compare with it, nor can anyone lay claim to such a work. But to those who make such claims, I would say that these creators were born long after Sarfoji's time. Sarfoji's compositions, all written in Marathi in the Devanagri script, are available even today. And this in itself is the greatest contribution of the Maratha Kings to the Bharata Natyam style. Today's presentation of the Bharata Natyam is based on that of Sarfoji's time even though regional modifications made by scholars later on are still in vogue.

On the basis of the book *Ponnaiya Mani Maalai* one could estimate that the founders of the Bharata Natyam style were born between 1802 or 3 and 1810. The last of these scholars studied at the 'gurugraha' for seven years. If we take his age to be seven when he went to 'gurugraha' and add on another seven for the years he studied there it becomes fourteen years, which brings us to 1824. The arangetram of these scholars was performed in the presence of Sarfoji Maharaj. Tulja Maharaj had died in 1789. And we are talking of the period after 1800. Thus it is a clear historical fact that the arangetrams were

performed in the presence of Sarfoji Maharaj. Sarfoji Maharaj died in 1832. That means that the contact between the Maharaja and the brothers spanned only a period of seven years. So who influenced whom is for you to judge.

Whether there was any Marathi tradition of dance in Sarfoji's period we cannot say for certain. But there was free education and number of schools for the study of specialised subjects such as 'navavidhyashala', 'vedantashastra-shala', 'jyotishashastrashala, and 'natyashastrashala'. This is evident from inscriptions in the Modi script. Similarly there was also Tanjore band formed by Sarfoji Maharaj in which the son of a chieftain named Varahapaya, was a band-master. Available in the Saraswati Mahal Library are over 150 books with Western musical notations of the music composed and played by Sarfoji Maharaj and his musicians.

It is a matter of great interest to note that there was a special set of rules which were made for Sarfoji's court dancers and musicians. These rules are to be found in a book entitled, *Natvyanivagavayache Bund*. Rules such as what kind of clothes they could or could not wear and how they were

to behave in the presence of the King were included here. I recall one sentence from there—"Nattavyane vallakatt ghevu naye" ('vallakatt' which is a garment which is worn over the shoulder. The nattuvanars were not allowed to wear this in the presence of the King). Besides this, reference is made in this list to a court-dancer, Sundari. She was in all probability a favourite of the King because she and her family were exempt from the rules that were made for the others and mention to that effect is made in the list.

On Shilangan day or Vijayadashmi day Sundari was to be paid from Royal Treasury a sum of Company Rupees Fifteen (East India Company Rs. 15) and this too is mentioned.

From all this that is from the 'natyashastrashala', *Natvyanivagavayache Bund* it seems to me that in Sarfoji's period there was definitely a tradition of dance similar to that of the Bharata Natyam of today, even if it was in a regional language or in Marathi.

Besides Sarfoji's *Korvyache Sahityache Jinnas*, there is no evidence of any tradition of Marathi classical dance in Tanjore or Maharashtra.

"I have learnt throughout my life as a composer chiefly through my mistakes and pursuits of false assumptions, not by my exposure to founts of wisdom and knowledge."

—Igor Stravinsky

ROLE OF MUSIC IN DANCE *

By RAJEE NARAYAN

MUSIC has been an integral part of life from time immemorial. We believe that mention is made in the Vedas that young girls sang and danced around the Sacred Fire during the purification ceremony and also for propitiating the Rain God.

The Lord Himself is supposed to have claimed that He could be spotted amidst those devotees who gather together and sing the 'NAMA KIRTANAM'. During the Golden Era of music, great musicians have wrought wonders with their soulful singing. Be it classical or folk music is the most powerful medium to attain Peace of mind, Unity amongst people and, of course, its DIVINITY takes us closest to the ALMIGHTY.

Bhagavathottamas believed that offering their music with hand gestures to express the inner meaning of the song (lyrics) made it easier to pour out their feelings and also to make the others understand the essence of the lyrics. Thus they began to present the Bhagavata Melas. It would not be necessary to explain the evolution of Dance, but we shall see as to how Music becomes the Jeeva Naadi of Dance.

Classical Music and Dance are virtually treasure-troves and can be explained as TEJOMAYAM. The brilliance of the classical art can never be extinct. This can be gauged from the fact that in the past 2000 years or so, there have been innumerable political, historical

and other ecological changes in our country but the great Arts of Dance and Music have survived all odds and unfavourable circumstances. The art is a bottomless abyss, for several decades even after hundreds of years of concerts, Sammelans, Symposia, Lectures, etc., we still see and hear hitherto unheard of details about the arts and fresh pieces brought to limelight. Novel ideas and unusual approach to traditional items are always attempted by exponents.

Several questions are regularly asked :

1. When there are thousands of compositions handed down by our ancestors, why should one compose new pieces, particularly in Dance ?
2. When lyrics have been composed specifically for Dance, why should one take up Thyagaraja or Dikshitar Kritis for Dance?
3. Why should the old pieces be performed repeatedly?
4. Why should the singer present a Mini-cutcheri while singing from the wings for a dancer?
5. In a Dance recital sometimes a single line is repeatedly sung by the singer. Why so?

*Paper presented at Symposium on Dance at the Shanmukhananda Hall, on Feb. 25 & 26, 1989, with relevant demonstration.

Let us try to analyse some of these queries.

There can be Dance of some form without Music, but Classical Dance like Bharata Natyam etc., cannot be done without Music. Even in Nritta passages, we have Music. In Jathiswaranam, Tillana, Swaras of Varnam and even Jatis of Varnam where normally Sollus are uttered, sometimes the Sollus are sung to embellish that passage.

Taking up Kritis and Ragas : Sabdam are sung in Kambodi either fully or blended with other Ragas for different stanzas. When a stanza is taken up for elaboration, we will have to necessarily sing with variations like a Nera-val. But, of course, there is a lot of difference in singing Nera-val for a cutcheri and a Dance performance.

ART OF SELECTION

Selection of a particular song or set of lyrics is an art by itself. Pondering over the choreographic potential, assessing the raga to be used, are all very necessary. Excellent pieces of Saint Thyagaraja like *Elara*, *Ma Janaki*, that of Saint Dikshitar, or Uttukadu's famous *Arindo Allathariamalo*, etc., are extremely tuneful to the ear, but they cannot be chosen for dancing. Whereas songs like *Sri Subramanyaya*, *Padave*, *Padari Varugudu*, etc., are ideal choices for Dance.

Great doyens have given us songs but they were sung for *Atmaartam* out of devotion. We now adopt them for vivid exposition in music concerts. If we are permitted to sing these devotional songs with Nera-val and Swarapras-taras, then we can certainly take them up for dancing.

When we have any number of songs given to us exclusively for dance, why should we take up Kritis, Kirtanams and other pieces for dancing?

VISUAL IMPACT OF KRITIS

True, there is no dearth of dance songs, but other pieces for various reasons are chosen. For example, when we get a good song which has excellent lyrics, brimming with meaning and also gives scope for bringing out various episodes from our Puranas, we can create awareness by incorporating such in the Dance itself. The younger generation can unearth the religious fervour and philosophy contained in such songs.

Most of the songs given by our ancestors for dance are of Sringara Rasa. Though we do have different Hindu Gods, as the Nayaka, Sringara Rasa is predominant in those songs. An over-dose of Sringara Rasa may take us to satiating level. Hence Kritis and Kirtanams with Bhakti bhava are most welcome to the audience.

CONTEMPORARY COMPOSITIONS

When the composers of the Golden Era have given us so many songs, why should senior singers take up songs of contemporaries?

This is because there are quite a few songs of contemporaries which are worth presenting on the stage. Even otherwise, when concert singers can present songs chosen from contemporaries, there is no harm in dancers preferring to adopt modern lyrics for their items.

We come across splendid songs in melodious Ragas, but all of these can-

not be chosen for dancing. We will have to delve into the proper meaning of the song and also ponder whether the words are suitable, etc.

ADAPTATIONS

Next important aspect is setting appropriate Music for lyrics, which we select from various classical works like Adi Shankarar's different slokas, Geeta Govinda Kavya, Tiruppavai, Tiruvempavai, Tevaram, Tiruppugazh, Bharatiyar's songs and others. Since there is no fixed VARNA METTU for most of the classical works, teachers set their own tunes to them. I myself have set music for items like Sabdam, substitutions for Varnam, and also sequences from Dance Dramas. For the Rasas and Nayikas, we should set Music which would blend well with the particular Rasa or Nayika. Likewise, adding a swara or Jati Alankaras in song should be well planned. The lyrics should have proper meaning to suit the Alankara.

We get to see Dancers presenting Tana Varnams, Pancharatna Kritis, Dasavatara Kritis, Ramayana theme and

others. All these provide vast scope for innovative choreography. In Tana Varnams, since the narration will be limited, we should bring out the rhythmic variations to the maximum extent.

Quite a few of the classical ragas are set in major order giving us the Lakshanas and the appropriate Time for their rendering. It is wrong to assume that only Hindustani Ragas and Raginis have specified times for rendering. In Carnatic Style we definitely have Ragas whose time for rendering are specified. Just to name a few: We have Bhupalam, Goula, Malayamarutham, Dhanyasi, Bilahari, Karaharipriya, Vasantha, Saranga, Kalyani, Bhairavi, Todi, Nilambari and so on. It is a custom that at the end of a concert, we should sing Madhyamavati as offering of Apology for having sung Ragas not in order and also for the mistakes that might have been committed while singing.

Apart from Classical Music, Folk Music also has its own charm. Folk Music is freely utilised in Natya Natakams while presenting Kuravanji episodes.

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PRESIDENTIAL ADDRESS AT 62nd ANNUAL CONFERENCE, 1988 OF THE MUSIC ACADEMY, MADRAS

By

T. Viswanathan

[A historical coincidence or a musical phenomenon, three scions of a musical family the three 'grand' dhanams of the Varuka Vidushi Smt Dhanamonal, Bala Brunda and Viswa, have been awarded Sangita Kalanidhi. And the grandson, the latest to receive the award, has taken the family legacy to the Western shores, and is with the Wesleyan University, Connecticut.

Published below are excerpts from his thought-provoking, yet pragmatic presidential address, which nevertheless is a plea to the high-priests of Karnatak music to come off their ivory tower and resuscitate interest in classical music]

I am truly honoured to be standing here before this distinguished audience. My involvement with the Music Academy in the past has only been as a performer. I never dreamt that I would be given the distinction of Sangita Kalanidhi. Receiving the award of Sangita Kalanidhi from the Music Academy is particularly special to me because I have not been a resident of India for over 20 years.

I will not speak today about many important matters in Karnatak music, such as the purity of sruti, the study of ragalakshana, the sacred aspect of music, and so on. These, and many other topics of this kind have been wisely and eloquently dealt with by illustrious stalwarts of years past.

IN LARGER PERSPECTIVE

I have chosen, instead, to speak about a few issues which I feel concern us not only as musicians, lovers of music, scholars and teachers, but as

Indians who are part of a world community.

I would like to address : (1) The inevitable changes which are taking place in Karnatak music, and the need to understand those changes; (2) what we can best do to pass Karnatak music on to our children in the face of changing times; and (3) the importance of understanding other music cultures so that we may better know ourselves and our own musical diversity.

A common topic for discussion is the fear that we are losing our classical music tradition. Our musical tradition is the product of many layers of both indigenous and invading cultures; it is not a tradition which has developed from any single source. Within this backdrop, every historical period in India has music which evolved into new and different forms : for example, prabandha-s developing into kirtana-s, and kirtana-s developing into kriti-s. We look back with reverence on older forms and styles, and we consider

them "traditional" in the purest sense of the word. Yet when change occurred in the past, people most probably complained that "things just aren't the way they used to be."

The reality is that we always have been and will be in a state of evolution — change is a part of any tradition, and our music has been changing since its very onset. As we desperately try to hold on to the past, attempting to keep things the way they were, we have introduced new raga-s, and we have encouraged the importance of scalar structure in raga over phrase structure. Even as we deal with the important task of passing on compositions and individual style, each generation of musicians seems to change from their teachers a little bit (sometimes a lot). But then we come down to trying to "preserve" our musical tradition; we must acknowledge change, but our music must survive.

TOOLS OF LEARNING

This is becoming an important issue because students of music have increasingly less time to devote exclusively to training — the gurukula system is now becoming a thing of the past. If our music is to thrive in the future, it seems to me that a number of things must change: among them the way we teach, scholarship, and attitudes toward non-classical musics. Only then can we keep up with a new age, different living conditions, and a different pace.

As our world changes, then, how can we best pass our tradition on to our children? Given that most of our teaching is now centered in music conser-

vatories, we must find way to speed the learning process while maintaining a high standard. It has been my experience in teaching Westerners, that having a totally different set of musical values, they have been able to achieve a remarkable degree of proficiency in a relatively short period of time. This is due to the help of such tools as audio and video recording, supplemented by a detailed system of swara notation, all of which may be looked upon as a kind of "substitute guru" — one that lives at home with the student.

Seeing the success rate of students having these advantages has convinced me that such methods would be an even greater asset to Indians learning music at an institutional level. Having such documenting devices available in the learning process would also give us the material to analyse our music as we know it today, so that despite inevitable change, it will not be lost to future generations. For this, we need to acquire analytical skills to describe what is happening at a detailed level. Already, several South Indian scholars have gone abroad to develop these skills. Having come back to India, their ultimate value is hopefully to train a whole new generation of young Indian scholar/teachers, who in turn will train future generations.

BEYOND YOUR CULTURE

These scholars had a curiosity to reach out beyond the limits of their own culture to know about the world. With this attitude, they have been better able to understand themselves and their own music. As one American scholar has written, "although (any) music culture may seem strange at first, all are

organised, purposeful, and coherent"; to call another music culture "primitive", ugly, or useless, is imposing one's own standard on that other group. (Titon/Slobin; 1978). If we are to truly take our place as a progressive nation, coexisting politically and technologically with other world powers, I feel each of us must learn to appreciate the way others live and think, since the miles between us and everyone else on this planet are getting increasingly fewer.

Since our particular channel at this gathering is through music, it would make sense that we develop our awareness of the way other cultures express themselves artistically and that we take more interest in the music of other countries; I am not referring to Western European classical music, to which we have been long exposed, but to all other kinds of music — Western and non-Western, classical and folk, tribal and so on. In this regard, I noticed that the Sangeet Natak Akademi invited the classical Noh drama troupes and the Kasuga Bugaku (Puppet Theatre) of Japan to perform in Delhi this past year. What better way to extend ourselves than if the Music Academy were to present at least one such programme each December season. For this, I would hope that the co-sponsorship of the Sangeet Natak Akademi and the Tamil Nadu Government could also be secured. Ultimately, if we open our minds to the music of the world, we will be better equipped to understand the variety of musics within our own culture.

Here in South India it seems to me that good progress has been made into the study of our folk music styles; in

fact, the morning sessions at the Music Academy have encouraged and supported folk music and dance demonstrations throughout the years. In addition to folk music, however, I strongly feel that we should also begin to include papers on tribal and cinema music in those sessions. With regard to tribal music, because it is either rapidly changing or disappearing altogether, we must document and preserve a record of it while we can.

POWER OF CINEMA MUSIC

The music of the cinema is, of course, not in any foreseeable danger of disappearing; but I feel we must be aware of it and study it, precisely because it has such a hold over the vast majority of our population. And we must certainly not underestimate its power and the fact that it is not only the predominant music in India today, but that it is slowly overtaking traditional art music. Where the gap between the two musics was not so wide in the past — in other words, where cinema music was mostly a popularized version of art music — today cinema music is being overwhelmingly influenced by a number of outside sources. If we as traditional artists take the first step toward a mutual understanding, working towards a dialogue between ourselves and movie music directors, hopefully this gap could narrow. If the threat towards art music is appreciated, perhaps we can begin to work together to, if not educate, at least instill an awareness in the masses by re-instating a classical flavour back into cinema music. Again, the Music Academy seems the ideal organisation for providing a platform for an exchange of ideas towards this end.

Change is inevitable, yet it has been our tradition to absorb outside influences but still maintain our identity. If in the face of invasion and cultural upheaval our music has thrived, there is no reason why it should not continue to do so. We must simply learn to adapt to the pressures of a changing world; we must use the technological and academic tools we have available to move ahead efficiently and effectively from the past into the future. We must also see our human diversity not as a threat, but as a friend; we must try to appreciate our differences, and then try to work together.

In closing, I would like to propose that an exchange of music teachers, scholars, and performers be established between South India and Wesleyan University, in the name of Jon Higgins. I appeal to the Music Academy, the Tamil Nadu Government and the Sangeet Natak Akademi to establish such a programme and provide funds for its realisation. Through his music, Jon embodied the truest kind of spirit in working towards the breakdown of cultural barriers. He could receive no greater tribute than if his name could live on through this endeavour.

FORM IV

(See Rule 8 of Press & Registration of Books Act)

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I, S. Seshadri, hereby declare that the particulars given above are true to the best of my knowledge and belief.

(Sd. S. SESHADRI)
Signature of Publisher

CULTURAL SCENE IN BOMBAY

MUSIC, Music, Music everywhere strictly are the words, one is prompted to repeat during the three months: December, January and February. Colourful and outstanding concerts are always on schedule under the aegis of different cultural organisations at this time, everywhere. Bombay is no exception to this be it Kal-ke-Kalakar Sangeet Sammelan at Chowpathy, or the MOOD INDIGO at IIT campus or the prestigious Shanmukhananda Cultural citadel and so on. Musicians of repute and blossoming young talents make a bee-line to make known their creative genius and provide a real satisfying fare to an enthusiastic crowd of listeners on this occasion.

TALENT SEARCH

To make particular mention, MOOD INDIGO is a wholesome fountain of encouragement. The locale is ideal, the I.I.T. campus, Powai. It was the last week of December. A sylvan backdrop, where a wintry morning chill reluctantly released its clamps opening into a bright sunshine of music, was what that permeated the ambience. You were led into a lecture hall full in resonance of tune and exciting rhythm. An experience indeed! Students from Andhra, Bangalore not excluding those from Bombay colleges and IIT participated in these vocal and instrumental competitions, conducted by IIT. While a girl from Bangalore St. Joseph's College, bagged the prize for Karnatak vocal, Rajesh Srinivasan of Bombay was the acclaimed winner on mridangam. Andhra Pradesh student won the prize

for flute, while Kum. Anuradha Pal bagged the prize for Tabla. She is taking her lessons from the maestro Zakir Hussain. It was interesting to note that the young lady made noticeable efforts to imitate the maestro even in the matter of facial gesticulations!

ARTISTES OF TOMORROW

Kal-ke-kalakar was a long-drawn-out affair where Hindustani music system was predominantly slated. Quite a number of talents was remarkably on the fore each contributing an individual idiom. One, however, felt that the time allotted to mere two artistes for Karnatak music was rather too short to make any impact. This writer felt that the organisers concerned should attend to Karnatak music items also with satisfactory seriousness, rather than betraying a perfunctory outlook.

AT SABHA FORUM

Namagiripettai Krishnan in his Nada-swaram recital under the auspices of Shanmukhananda Sabha (Jan.) presented some of his popular numbers. Although the audience had looked over to some major Raga alapanas, Krishnan preferred to, delineate Hindolam, Kalyana Vasantham, Ganamurthi etc., which received good treatment. Hemavathi was the only Melakartha Raga and that was for the Pallavi, which had a Ragamalika swaras in Kanada, Sahana, Ranjani and Ananda Bhairavi. His soft blowing and subtle fingering let the music flow smooth.

Perhaps M. L. Vasanthakumari's health was not that good this time to provide a vibrant and tuneful cutcheri. Yet, the alapana of Hamsadhwani, the refreshing facets she wove in it, stole the show and she cashed in on her aesthetic improvisation, plying her voice to her musical will. Kanyakumari accompanied her with abandon.

K. S. Gopalakrishnan's concert on 15th, was par excellence. His forte consists in making a judicious admixture of melody and rhythm in his rendering. Sankarabharanam stood out as the best in the recital. T. V. Gopalakrishnan has to curb his enthusiasm on his percussion especially when he provides accompaniment for instrumental music.

End of January literally was a musical culmination. The R-Day was Thyagaraja Aradhana Day too. Bombay-based musicians, teachers and students of Shanmukhananda Vidyalaya were all on time for congregational singing of the Saint's Pancharatna Kritis. The atmosphere was undoubtedly sacred and rendition redolent for its fervour. One special feature that we experienced this year was the participation of 15 students of teacher, Sangeetha Vidwan P. N. Padmanabhan. They are taking lessons from him at Goregaon. Their rendition was accuracy and fervour spelt out.

Chitti Babu's Veena performance in February (11th) was a good fare, for an assessment. Traditional classical numbers like "Kalalanerchina" (Dipakam), "Sarasasamadana" (Kapinarayani) set the madhyamakala tempo in the recital. He has a reputation for varied and colourful fare. The concert under review had colour and grace too.

Vedavalli's concert on the next day was in excellent form and content. It was the general opinion that in recent years at Bombay one had not heard a vocal concert of such classic dimensions. Her Todi ("Dakshayani") and Shanmukhapriya (V. V. Srivatsa's composition) easily stood out as the best. Vedavalli's technique successfully combine lakshya and lakshana in a refined sense of proportion. Erudite administration of rhythm sans tiresome gimmicks was distinguishingly characteristic. Both the learned and the lay listeners get a satisfying treat in her handling of the art.

A TOUCHING TRIBUTE

Dr. Ramani's flute recital in the month of March was remarkable. Kalyani and Todi were artistically portrayed with frills, elegance and scholarship which bore convincing testimony to Ramani's mature professional experience. Kalyani and Todi were consummate in form and perhaps a model for ardent students.

The performance was an 'anjali' at the feet of his guru, the late T. R. Mahalingam whose portrait was unveiled on the occasion by Dr. T. K. Murthy, the veteran Mridanga Vidwan. Dr. Murthy spoke touchingly of the greatness of Flute Mali. Dr. Murthy's performance as an accompaniment to Ramani on flute literally soared to great heights. The rhythmic phrases at the hands of the Mridanga Chakravarthy have a completeness of form, a characteristic conventionalism and above all a flow that unfailingly glorify the totality of a concert. He vindicates that Mridangam is first an accompaniment. The scope for rhythmic calculations and technical

skill gets only the second priority. Aspiring students and intelligent performers may take due note of this. Violinist Mysore Nagaraj again made it. He has worked his way for sheer excellence at his instrument. He does not lag behind for 'sawal-jawab' part too!

At the Shanmukhananda Mini we had in March two concerts of a high order. Anuradha Badrinath and Lata Ramchand were the artistes. Anuradha's performance bore the concert pep in distinct terms and provided a very satisfying fare for three hours. "Sriraghukula" (Hamsadhwani) and "Kandajudumi" (Vachaspati) received good justice, to make particular mention. We have quite a few Bombay-based vocalists of good order. Anuradha's performance prompts this observation Kalyani Shankar (Violin) and N. H. Jayaraman (Mridangam) provided a good concert team with Anuradha.

Lata Ramchand gave good indications of laya grip in her concert. One however, felt the need for a better voice impact in her recital. Janakiraman (Violin) and Rajesh Srinivasan (Mridangam) gave a satisfactory account of themselves. A good mridangam artiste is discernible in the making, as far as Rajesh is concerned.

Navavarna compositions of Dikshitar have a unique appeal of their own. To put it short, they are profound, seething with religious fervour and a glorification of Devi Durga. From point of view of musical artistry, they are top class and provide an inimitable intellectual appeal. Handling these numbers for a good musical rendition calls for specific zeal and aptitude on the part of students. Shanmukhananda Vidyalaya can take credit in giving a start in this connection as far back as Janu-

ary '88. An impetus was generated and the momentum is still on with other institutions and private tutorials having come into the fray.

Shanmukhananda Vidyalaya students made their debut during last Saraswati Puja, day at the Sabha foyer in the first floor and presented a full-length Navavarna Suite on the Deepavali day at Mini. Again, at the Bhajana Samaj for a third occasion. On March 25, it was the turn of the Bharatiya Music & Arts College students to make their mark in this connection, at the Society's auditorium. The rendition of Navavarna compositions was, mature, tuneful and in impeccable form.

S. RAMACHANDRAN

* * *

In the modern system of awards and honours, the efforts of a non-performing teacher often go unnoticed. Not even the Teachers' Day honours reach those in Fine Arts. Felicitating such a guru is a commendable gesture which Naada Brahman, a small but live organisation, has taken upon itself to do every year. The function coincides with the Aradhana to Saint Tyagaraja. So far, Vidwans T. S. Krishnaswami, Vaidhyanatha Bhagavathar and A. S. Panchapakesa Iyer had been felicitated. This year it was Nurani Krishnamurthy Bhagavathar. An octogenarian serving in this metropolis for over four decades, Krishnamurthy hails from the family of Parameswara Bhagavathar who was the Asthana Vidwan at the Court of Maharaja Swati Tirunal.

The dance fare at Shanmukhananda during March was by Alarmel Valli, the Pandanallurian who has been striving

to blend the strict tenets of the school with performing grace and finesse. Her clarity of line and form was pleasing while the overmuch drama and 'stress' on covering the stage with leaps and runs were factors which need to be curbed.

Of the numbers rendered, the Khamas Javali "Apadooruku" and "Kambhoji" were noteworthy for felicitous abhinaya. If Rajeswari Sainath's mellowed, Nattuvangam and T. K. Ramakrishnan's 'graceful' mridangam arrested attention, Prema Ramamurthy's vocal, goaded with too many frills, was a bit distracting.

Awakening the response and sensitivity of students to music, dance and rhythm, claims, the Fine Arts wing of the Rishi Valley School, as one of the purposes the School is dedicated to. And it did awake a response with finer aesthetics and a deeper sense of dedication in the student-performers when they presented "Shakuntalam", a dance drama, in Sophia Bhabha Hall early this year. Not only that, the 'cause' for which it presented, in aid of old teachers' fund, also spelt the mission-ary zeal of the school and of the staff.

It was a harmonious fusion at the basic level of lyrics, melody and mime. An adaptation from Kalidasa's epic

Nataka, the lyrics by Hanumantha Rao was set to fine classical music by MLV who has not only an eye on the evocative depth of melodic hues, both Karnatak and Hindustani, but a knowledge of the languages too. Little wonder that her music, rendered faithfully by her disciples, Sudha Raghunathan and Jayanti Sridhar carried the day. The dance choreography by Ambica Buch of Kalakshetra had the effective simplicity.

You could call it a Kalakshetrites' tribute to the founder of the academy or an anjali to the Lord of Dance on the Maha Shivaratri Day. Gayatri Venkataraman's Bharata Natyam conducted by Prof. C. V. Chandrasekhar (of M. S. University, Baroda) — both products of Kalakshetra — stood out for the purity of the art and its artistic effulgence in deceptively simple form and succinctly suggestive mime.

As the occasion demanded a spirit of Bhakti pervaded the atmosphere and the songs, dedicated to the Lord and his consort. "Roopamu Joochi", the Todi Varnam was in a way an anjali to the Cosmic Dancer and a tribute to the Guru who had the Varnam, we learn, converted into a Pada Varnam for dance. (Vide the article in Tamil elsewhere in this issue).

— KINNARI

"Only paper flowers are afraid of the rain. We are not afraid of the noble rain of criticism because with it will flourish the magnificent garden of music."

— Konstantin Dankevich
(The New York Times)

SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (Regd.)

BOMBAY-400 022.

"SHANMUKHANANDA HALL" SILVER JUBILEE CELEBRATIONS FORTHCOMING PROGRAMMES AT MAIN AUDITORIUM

APRIL, 1989

- | | | |
|--------|--|---|
| 8.4.89 | Shri T. V. SANKARANARAYANAN
Shri T. K. V. RAMANUJA CHARYULU
Shri K. V. PRASAD
Shri V. NAGARAJAN | — Vocal
— Violin
— Mridangam
— Kanjira |
| 9.4.89 | Harikatha Kalakshepa Jyothi
Shri Mannargudi SAMBASIVA
BHAGAVATHAR | — Harikatha on
'Saint Thyagaraja' |

(A short function of distribution of prizes to Winners of Music Competition & Scholarships to students of Sangeetha Vidyalaya by the Bhagavathar will precede the Harikatha.)

MAY, 1989

- | | | |
|---------|--|---|
| 13.5.89 | Shri RAVIKIRAN
Master Mysore MANJUNATH
Shri KAMALAKAR RAO
Shri T. V. VASAN | — Gottuvadhyam
— Violin
— Mridangam
— Ghatam |
| 14.5.89 | Shri D. K. JAYARAMAN
Master Mysore MANJUNATH
Shri Karaikudi MANI
Shri T. V. VASAN | — Vocal
— Violin
— Mridangam
— Ghatam |

JUNE, 1989

- | | | |
|---------|---|--|
| 10.6.89 | Sikkil Sisters, Smts. KUNJUMANI, NEELA
Shri V. V. RAVI
Shri Madirimangalam SWAMINATHAN
Shri E. M. SUBRAMANIAN | — Flute
— Violin
— Mridangam
— Ghatam |
| 11.6.89 | Sangeeta Kalanidhi
Shri Palghat K. V. NARAYANASWAMY
Shri V. V. RAVI
Master Bombay BALAJI
Shri Vaikom GOPALAKRISHNAN | — Vocal
— Violin
— Mridangam
— Ghatam |

TALENT PROMOTION PROGRAMMES

24.6.89 6 p.m.	Smt. R. SAKUNTALA (Faculty Member of Sabha Sangeetha Vidyalaya)	— Vocal
	Smt. KALYANI SHANKAR A product of of Sangeetha Vidyalaya & ex-Faculty Member)	— Violin
	Smt. JAYALAKSHMI GOPALAKRISHNAN (Faculty Member of Sabha Sangeetha Vidyalaya)	— Mridangam
7.45 p.m.	Bangalore SHANTI RAO & Party	— Veena Recital
25.6.89 6 p.m.	Smt. KALYANI SHARMA (Faculty Member of Sabha Sangeetha Vidyalaya) KALYANI SHANKAR T. S. NANDA KUMAR (Faculty Member of Sabha Sangeetha Vidyalaya)	— Vocal — Violin — Mridangam
7.45 p.m.	Ms. SRIKALA BHARATH, Madras.	— Bharatha Natyam

MINI FEATURES

29.4.89	Shri T. S. ANANTHARAMAN (Grandson of Legendary Shri Palghat Anantharama Bhagavathar) & Party	— Music Concert
30.4.89	Shri P. V. NATARAJAN & Party	— Music Concert
27.5.89	Master Papanasam R. ASHOK (Madras) (Grandson of the great Savant & Composer Shri Papanasam Sivan) & Party	— Music Concert
28.5.89	Shri P. S. MOORTHY (Disciple of Dr. N. Ramani) & Party	— Flute Recital
17.6.89	Smt. SHOBA and Smt. PADMINI & Party	— Music Concert
18.6.89	Smt. USHALAKSHMI KRISHNAMURTHY of Delhi & Party	— Music Concert

SPECIAL ATTRACTIONS

"MEDICINE ON STAMPS"

A Philatelic Exhibition by Smt. SUBHALAKSHMI SUBRAMANIAM
of Bombay on 13th & 14th May, 1989
at First Floor Foyer.

Timings : 13.5.89 5.30 — 8.30 p.m.
14.5.89 9.30 a.m. — 7.00 p.m.

EXHIBITION OF MUSICAL INSTRUMENTS 10th & 11th June, 1989 at MINI

E. R. R. Chari
S. Seshadri
V. Krishnamachari
Hon. Secretaries

SABHA SPOTLIGHT

PORTRAIT GALLERY

It is a galaxy of luminaries who decorate the corridors of Lord Shanmukha's sanctum sanctorum. The doyens are no more, but their music lives on, their tradition carried through by their everbright chelas who have taken up where they left. The mighty maestros, now in portrait, blessing their scions, had a significant part in the saga of Shanmukha-nanda. They not only came, sang and conquered (the hearts of thousands of Rasikas); they also helped the structure come up in its mighty dimensions.

The latest to 'join' the Portrait Gallery were Mali and Mudicondan. Presented by their prime disciples, N. Ramani and R. Vedavalli respectively, the portraits were unveiled by the maestros' contemporaries and bosom friends Dr. T. K. Murthy and Vidwan A. S. Panchapakesa Iyer who recalled many an event with nostalgic aura.

To cite only one instance : TKM recalled with feeling Mali's large-heartedness. Mali was in a fix trying to get a mridangist for a cutcheri at Trichi decades ago and TKM happened to be there for another cutcheri of Ariyakudi. Both of them went to Shri Bhujangam Iyer, a competent, good-hearted mridangist but living in abject penury. In a light vein Mali suggested and fixed up Bhujangam Iyer for a (paltry) sum of Rs. 5. Bhujangam Iyer took it seriously and played his part very well in the concert and was literally shocked and amazed when Mali later offered him Rs. 100 as remuneration !

“ருபமு ஜலசி ...”

பி. கே. ஸ்ரீனிவாஸன், பி.எஸ்ஸி.

“ருபமு ஜலசி”... உற்சவ ரூபமும் உலா வரும் த்யாகேசனின் ரூப லாவண்யத்தில் தன்னைப் பறிகொடுத்து, மெய் மறந்த நிலையில், வர்ணிக்கிறான் ஓர் ஆடலணங்கை. பக்திப் பரவசத்தில் ஐயனின் அங்க ஸௌந்தர்யம், காருண்ய வினோதம், கருணா ரஸம், வீரபாதபம், உக்ரபாவம் ஒவ்வொன்றும் முறையே ஸஞ்சாரி பாவங்களாக மிளிர்ந்தெழுகின்றன. பரவசத்திலும் பரிதாபம் கிளர்ந்தெழுகிறது. “கோ பமு ஸே து ரா” என்று அபிநயிக்கும் போது தன்னைப் புறக்கணிக்கிறேன் என்கிற தாபம், மனதை உருக்கும் தோடி, நெஞ்சையள்ளும் அபிநயம்.

‘சௌக’த்திலிருந்து ‘பத்’ வர்ணம்

தெலுங்கு மொழியிலுள்ள இச் சௌக வர்ணம் நாட்டிய உலகில் இன்று ஒரு ரத்னமாக ஒளிர்கிறது என்றால் மிகையாகாது. பரத நாட்டிய நிகழ்ச்சிகளில் இது ஒரு பத வர்ணமாகவே ஆடப்படுகிறது. தவிர் ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதரால் இயற்றப்பட்டது என்று “ஸங்கீத ஸம்பாதாய ப்ரதர்சினி”யில் கொடுக்கப்பட்டுள்ளது. முக்தா யில்வரத்திற்கும், எத்துக் கடை ஸ்வரங்களுக்கும் ஸாஹித்யமில்லாத சௌக வர்ணம் பதவர்ணமானதெப்படி? சுப்பராம தீக்ஷிதர் குறிப்பிட்டுள்ளது போல் இது ஸ்ரீ முத்து ஸ்வாமி தீக்ஷிதரின் படைப்புதானா? சற்று ஆராய்வோமெனில் பல உண்மைகள் புலப்படும்.

பல்லவி : ருபமு ஜலசி வலசி

வச்சிதிரி
கோ பமு ஸேதுரா ஸாமி
இந்த ||

அனுபல்லவி: தாபத்ய ஹருடை

வெலயு ஸ்ரீ

த்யாகராஜ ஸாமி

இதேமி ||

சரணம் : மாரகோடி ஸுந்தரா

காரா ||

என்றிருந்த சௌக வர்ணத்தை நேர்த்தியான பத வர்ணமாக மாற்றிய பெருமை கலாகோத்ரா ஸ்ரீமதி ருக்மிணி தேவி அருண் டேலேச் சாரும். நாட்டியத்திற்குச் சிறந்த தாக இருப்பதை அறிந்து ஸ்ரீமான் டைகர் வரதாச்சாரியாரவர்களைக் கொண்டு முக்தா யில்வரத்திற்கும் சரணத்தின் எத்துக் கடை ஸ்வரங்களுக்கும் அழகானதும் மிகப் பொருத்தமானதுமான ஸாஹித்யத்தை அமைக்க வைத்து, நாட்டிய உலகிற்கு அளித்திருக்கிறார்.

இயற்று கர்த்தா

இவ் வர்ணம் ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதரால் இயற்றப்பட்டது என்று “ஸங்கீத ஸம்பாதாய ப்ரதர்சினியில்” கண்டிருப்பினும், வீணை ஏ. சுந்தரமய்யர் தன் “தீக்ஷித கீர்த்தன மாலா”, பாகம் 12ல், ஸ்ரீ ராம ஸ்வாமி தீக்ஷிதர் இயற்றிய சௌக வர்ணங்களில் ஒன்றாகக் கொடுத்திருக்கிறார். தீக்ஷிதர் ஸம்பிரதாயத்திற்கு இரு தூண்கள் போலுள்ள இவ்விருவரிடமும் கருத்து வேற்றுமை இருப்பதினால் உறுதியாக இதை இயற்றியவர் யார் என்பதை நிர்ணயிப்பதில் கஷ்டமிருந்தாலும் நன்கு ஆராய்ந்து பார்த்தால் இது ராமஸ்வாமி தீக்ஷிதரால் தான்

இயற்றப்பட்டது என்பது கீழ்க்கண்ட காரணங்களினால் தெளிவாகத் தெரிய வரும்.

முத்திரை மகத்துவம்

முதலாவதாக, முத்துஸ்வாமி தீக்ஷிதர் எவ்வளவு சிறு க்ருதியானாலும், நோட்டு ஸ்வர ஸாஹித்யங்கள் உட்பட, ‘குருகுஹ’ முத்திரையை வைக்கத் தவறுவதில்லை. உதாரணமாக, இரண்டு சிறு நோட்டு ஸ்வர உருப்படிகளையும், இரண்டு மிகச் சிறு க்ருதி களையும் எடுத்துக் கொள்வோம்.

1. பாஹி துர்கே பக்திம் தேஹி பத்ம கரே விஜய சித் சக்தே |
ஏஹி தேஹி ஸர்வக்ஞே யதிநுத கணபதி குருகுஹ ஜனனி மாம் ||
2. பீதவர்ணம் பஜே பைரவம் பூத
வேதாள ஸம்ஸேவ்ய மானம் |
பீதவஸ்த்ரம் ஸ்வர்ண ப்ரதம்
வீதராகம் குருகுஹாத்மஜம் ||

இரண்டே வரிகளானாலும் குருகுஹ முத்திரையை ஒவ்வொன்றிலும் வைக்கத் தவறவில்லை. அடுத்து மிகச் சிறியவைகளான இரண்டு க்ருதிகளையும் கவனிப்போம்.

1. ராகம் : யமுனா கல்யாணி

பல்லவி : ப்ருந்தாவன கோபரால்
“கோகுல பால்” மாமவ.

ஸம்ஷ்டி : மந்தஹாஸ வதன
சரணம் : ஸ்ரீ மாதவ மதுஸூதன
மந்தரகிரிதர! முராரீதர!
குருகுஹாந்தகர.

முன்றே வரிகளானாலும் ‘குருகுஹ’ முத்திரையுடன் க்ருதி விளங்குகிறது. மற்றொரு மணிப்ரவாள க்ருதியைப் பார்ப்போம்.

ராகம் : கர்ஜாடக காபி

பல்லவி : ஸ்ரீ மஹா ராக்ஷி சிவ
குருகுஹன் தாயே மாமவ.

அனுபல்லவி: காமேஸ்வர வா மாங்கல்ய
தே கருணா நிதே
பாமராஜனு லனு பாலனம்
செய்கிற லலிதே

சரணம் : விதவித் சக்திகளுடன்
வெடலி யுத்த ரங்க முலோ
ப்ரதமு ஸேயு தைத்யாதி
ஹத நிபுண தரே

உருப்படி சிறியதானாலும் முத்திரையை மறக்கவில்லை. இவருடைய கொள்கை இவ் விதமிருக்க “ருபமு ஜலசி” அவரால் இயற்றப்பட்டதானால் இதில் ஏன் ‘குருகுஹ’ முத்திரை இல்லை என்ற கேள்விக்குச் சரியான விடையிலலை.

மொழி பேதம்

இரண்டாவதாக, இது தெலுங்கு மொழியில் உள்ளது. தீக்ஷிதரின் தகப்பனான ஸ்ரீ ராமஸ்வாமி தீக்ஷிதர், இரு ஸதேஹா தரர்கள், இவர்களுக்குக் குருவாக இருந்த வர்கள், தீக்ஷிதரின் சிஷ்யர்களான தஞ்சை நால்வர்கள் எல்லோரும் தெலுங்கு மொழியில் அதிக உருப்படிகளைச் செய்திருக்கிறார்கள். இவர்கள் எல்லோரும் தெலுங்கு மொழியில் நல்ல பாண்டித்தியம் பெற்றவர்கள். இருந்தும் முத்துஸ்வாமி தீக்ஷிதர் தெலுங்கு மொழியில் ஒரு க்ருதி கூட முழுமையாக இயற்றவில்லை. அப்படி இருக்க தான் இயற்றிய ஒரு வர்ணத்திற்கு தெலுங்கு மொழியைக் கையாண்டிருப்பாரா என சித்திக்க வேண்டும்.

முன்றாவதாக, ஸ்ரீ ராமஸ்வாமி தீக்ஷிதர் இயற்றியுள்ள சிவ வர்ணங்களின் அமைப்பைச் சற்று ஆராய்வோம் :

எண்	வர்ணம்	ராகம்	அனுபல்லவியில்
1	“வலசி வச்சிநானு”	ஹிந்தோள வஸந்தம் (ரூபகம்)	வெல்லு ஸ்ரீ புரவாஸ வீரவஸந்த த்யாகேஸ
2	“ஏல நன்னோ சேவு”	பூர்ண சந்த்ரிகா [ரூபகம்]	ஜால மேல ரா நாதோ ஸாமி ஸ்ரீ த்யாகேஸ
3	“ஸாமி நின்னோ கோரி”	ஸ்ரீ ரஞ்சனி [ஆதி]	தாமஸ மிக ஸேயகு மரொக்கோரா த்யாகராஜ
4	“ரா ரபு ஸேயக” (தான வர்ணம்)	சங்கராபரணம் [அட]	கோடி லசவன்ய மா த்யாகராஜ மஹ ராஜ
5	“ரம்மளவே த்யாகராஜ ஸாமி”	ஹிந்தோளம்	(பல்லவியிலேயே முத்திரை)
	“ரூபமு ஜுலிசி வலசி”	தோடி	தாபதரய ஹருடை வெல்லு ஸ்ரீ த்யாகராஜ ஸாமி இதேமி

“ஸங்கீத ஸம்பந்தாய ப்ரதர்சினி”யிலி ருந்து எடுக்கப்பட்ட மேற்படி எல்லா ஐந்து வர்ணங்களிலும் ‘த்யாகேச’ அல்லது ‘த்யாகராஜ’ என்பது அனுபல்லவியில் (ஐந்தாவது தவிர) முத்திரை போன்று வருவதை ‘ரூபமு ஜுலிசி’ என்பதிலும் அனுபல்லவியில் ‘ஸ்ரீ த்யாகராஜ’ என்று வருவதுடன் ஒப்பிட்டுப் பார்த்தால் இவைகள் அனைத்தும் ஒருவராலேயே இயற்றப்பட்டிருக்க வேண்டும் என்பது தெளிவாகத் தெரிகிறது. அதனால் இன்று பாத நடட்டிய நிகழ்ச்சிகளில் எல்லாம் முத்துஸ்வாமி தீக்ஷிதரின் வர்ணம் என்றே அறிவிக்கப்படுவது சரியல்ல எனத் தோன்றுகிறது. ராமஸ்வாமி, முத்துஸ்வாமி

என்று பெயரைக் குறிக்காமல் பொதுவாக தீக்ஷிதர் இயற்றியது என்று அறிவிக்கலாம்.

மேலும் இந்த செளக வர்ணத்தை நாட்டியத்திற்குடந்த ஒரு பதவர்ணமாகச் செய்த பெருமை கலாசேஷத்திராவைச் சேரும். ஸ்ரீமதி ருக்மிணி அருண்டேலும் ஸ்ரீமான் டைகர் வரதாச்சாரியாரும் ஸ்வரங்களுக்கு ஸாஹித்யம் எழுதி மெருகு கொடுத்திராவிடில் இது மேடைக்கே வந்திருக்காது. ஆகையால் நிகழ்ச்சிகளில் அறிவிக்கும் சமயத்தில் இதையும் குறிப்பிடுவது நாம் அவர்களுக்கு நன்றி செலுத்தும் வகையில் அஞ்சலியாக இருக்கும்.

“மோனத்து இருந்த முன்னேன் கூத்தில்
உருக்கையில் சிறந்தது ஓசையின் கூழை;
ஓசையில் சிறந்தது இசையின் உயிர்ப்பே;
இசையில் சிறந்தது ஆட்டத்து கியல்பே;
ஆட்டம் சிறந்தது கூத்தினது அமைவே;
கூத்தில் சிறந்தது நடட்டியக் கோப்பே;
நடட்டியம் சிறந்தது நடாட வகையே.”